ELEMENTS OF - - HINDU ICONOGRAPHY



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Sadasivamurti and Mahasadasivamurti, Panchabrahmas or Isanadayah, Mahesamurti, Ekadasa Rudras, Vidyesvaras, Murtyashtaka and Local Legends and Images based upon Mahatmyas.



(i) SADĀŚIVAMŪRTI AND MAHĀSADĀŚIVAMŪRTI.

THE idea implied in the positing of the two gods, the Sadāśivamūrti and the Mahāsadāśivamūrti contains within it the whole philosophy of the Śuddha-Śaiva school of Śaivaism, without an adequate understanding of which it is not possible to appreciate why Sadāśiva is held in the highest estimation by the Śaivas. It is therefore

unavoidable to give a very short summary of the philosophical aspect of these two deities as

gathered from the Vātuļašuddhāgama. According to the Śaiva-siddhāntins there are three tatvas (realities) called Śiva, Sadāśiva and Mahēśa and these are said to be respectively the nishkalā, the sakalā-nishkalā and the sakalā⁽¹⁾ aspects of god: the word kalā is often used in philosophy to imply the idea of limbs, members or form; we have to understand, for instance, the term nishkalā to mean

⁽¹⁾ Also sūkshma, sthūla-sūkshma and sthūla, and tatva, prabhāva and mūrti.

that which has no form or limbs; in other words, an undifferentiated formless entity. Now the Sivatatva mentioned above is identified with the nishkalā aspect of the Supreme god, because in this state all created beings merge their bodies, which they had obtained for the purpose of the enjoyment of actions of the pure and impure kinds, in the primeval cause, and therein suppress all activities. In the nishkalā state the Supreme Being has no beginning, no limit or boundary and is pervading everywhere, is indestructible, incomparable, extremely subtle and supreme, and is unknowable by any mode of proof. At the end of an aeonic destruction, (samhāra) for the purpose of creating the śuddha-tatvas, the suddha-bhuvanas, and for the removal of dirt (mala) from Yogis, five Saktis evolve as follows: when Siva in his boundless mercy wills, a thousandth part of his self emerges out of him as Parāśakti; from a thousandth part of this Parāśakti comes out Ādiśakti, a thousandth part of Adi-śakti gives rise to Ichchhāśakti; from this latter are produced in a similar manner Jñānaśakti and Kriyāśakti. These five Śaktis are also known as

> Parāśakti—Śāntyātītaśakti, Ādiśakti—Śāntiśakti, Ichchhāśakti—Vidyāśakti.

Jñānaśakti=Pratishthāśakti and Kriyāśakti=Nivrittiśakti

in the technology of the Saiva philosophy. Because it produces the faculty in souls of the enjoyment of karmas (good and bad actions) the Kriyāśakti is called nivritti; because it yokes to the purusha tatvas which are naturally inert and supremely subtle. the Jñānaśakti is pratishtha; because it understands māyā, the objects ushered into existence by the māyā and the distinction of the soul from the above two, the Ichchhāśakti is called vidyā; because it destroys mala, māyā and karma, the Ādiśakti is called śānti; and because it is the source through which souls attain the knowledge of the sat-chit-ananda svarūpa of the Supreme Being, the Parāśakti is called śāntyātita.(1) From the five Śaktis mentioned just now appear the five different Sadāśiva-tatvas as follows:-

1. From a tenth of Parāśakti comes the first Sadāśiva-tatva, Śivasādākhya, known also by the name of Sadāśiva; because it is born of Parāśakti and is pure, it is called Śiva; and it exists everywhere as a subtle divine light, bright as the

⁽¹⁾ See also verse 27, Chap. 14 of the Yajña-khanda of the Sūta-samhitā and the commentary thereon.

- lightning and pervading the space in the universe;
- 2. from a tenth portion of Adisakti is evolved the second Sadāśiva-tatva, Amūrttasādākhva. known also as Tśāna. Because Ādiśakti, like Parāśakti, is also formless, this second tatva is called the amūrtta; that is, this is also nishkalā. This sādākhya exists as a luminous pillar whose lustre is equal to that of a crore of suns put together. This pillar is called the Divya-linga or the Mülastambha. As everything takes its origin from the mula-stambha and ends finally in it, it was called the linga: (1)
- 3. from a tenth of Ichchhāśakti is produced the third Sadāśivatatva, Mūrttasādākhya, known also as Brahmā. Because this tatva has form it is called mūrtta; in other words it is sakalā. This tatva exists in the form of a Divyalinga with the brightness of fire and having flames of fire playing round it. On the top of

Suprabhēdāgama.

⁽¹⁾ लयं गच्छान्त भूतानि संहारे निखिलं यतः। स्रष्टिकाले पुनस्स्रष्टिस्तस्मालिङ्गसुदाहृतम् ॥

this linga there is a figure with a beautiful face having three eyes, four arms and all other limbs. It carries in two out of its four hands the parasu and the mriga and the remaining hands are held in the varada and the abhaya poses;

- 4. from a tenth part of Jñānaśakti proceeded the fourth tatva, Kartrisādākhya, otherwise Īśvara. Because Jñāna is the characteristic of the kartā (doer) this tatva received the name Kartrisādākhya. Usually it is believed to exist in the form of a Divyalinga of immeasurable lengh and girth: the characteristic quality of this linga is its crystal clearness. On this linga resides Siva, the origin of all existence, in the form of a figure having four faces, twelve eyes, eight ears and arms, and two legs. the right hands of this figure are śūla, paraśu, khadga and abhaya, whereas in the left ones are pāśa, sarpa, ghantā and varada and is adorned with all ornaments; and similarly
- 5. from a tenth part of Kriyāśakti emerged the fifth tatva, Karmasādākhya, known

also as Īśāna. (1) It is called karma because it is of the nature of kriyā. This tatva exists as the linga set upon the pītha. As the act (karma) of the conjunction of these two objects is the condition precedent to creation, the tatva received the name of Karmasādākhva.

Each one of these tatvas is dependant upon its immediate predecessor; for example, the amūrttasāda depends upon the śivasāda, the mūrtta on the amūrtta and so on. Therefore, the Karmasādatatva is to be taken as containing in it all the five sādākhyas. The deity Īśāna representing the Karmasāda has a perfectly white body resembling the flower of the kunda (a kind of jasmine) or the full moon; having five heads adorned with jaṭāmakuṭas; bearing on each face three eyes, ten arms and two legs. He is standing on a padmāsana and keeps in his right hands the śūla, paraśu, khaḍga, vajra and abhaya and in the left ones the nāga, pāśa, ankuśa, ghanṭa, and agni. He is beautiful

⁽¹⁾ The names of these five aspects corresponding to the five $s\bar{a}d\bar{a}khyas$ are usually known as Vāmadēva (=Īśa), Tatpurusha (=Īśāna), Aghōra (=Īśvara), Sadyōjāta (=Brahmā) and Īśāna (=Sadāśiva) and they face the north, east, south, west and the top respectively.

adorned with all ornaments, draped in fine clothes and is with a smiling countenance full of peaceful-The significance of the articles in the hands ness. of all these deities have already been explained in the Chapter on "Ayudhapurushas" in Vol. I of this work. Of the five faces of this deity, the one facing the east is that of Isana; that facing the south, of Isvara; the west, of Brahma; the north, of Isa and the top of Sadasiva. All ceremonials. such as installation (sthapana), should be done only for the Isana face and not for the other faces. other faces are meant for the meditation of those who have attained perfection in yoga, mantra-siddhi, etc. It is from these five faces the Śaivāgamas were given out to the world(1). From a thousandth part of this

those by the Vamadeva face are:-

⁽¹⁾ The Agamas that were proclaimed to the world by the Sadvojāta face are:—

^{1.} Kāmikāgama,

^{2.} Yogajāgama,

^{3.} Chintyagama,

^{4.} Kāranāgama and

^{5.} Ajitāgama;

^{1.} Dīptāgama,

^{2.} Sükshmāgama,

^{3.} Sahasrāgama,

^{4.} Amsumānāgama and

^{5.} Suprabhēdāgama;

Karmēśa, there came into existence Mahēśamūrti, who is the direct agent in the acts of *srishţi* (creation), *sthiti* (protection) and *laya* (reabsorption): (1) he must therefore be understood as a

those by the Aghora face are:-

- 1. Vijayāgama,
- 2. Niśvāsāgama,
- 3. Svāyambhuvāgama,
- 4. Analagama and
- 5. Virāgama;

those by the Tatpurusha face are :-

- 1. Rauravāgama,
- 2. Makutāgama,
- 3. Vimalāgama.
- 4. Chandrajñānāgama and
- 5. Mukhabimbagama;

and those by the Isana face are:-

- 1. Prodgītāgama,
- 2. Lalitāgama,
- 3. Siddhāgama,
- 4. Santānāgama,
- 5. Narasimhāgama,
- 6. Pāramēśvarāgama,
- 0, 2 0.0 00, 0100
- Kiraņāgama and
- 8. Vātuļāgama,

making in all twenty-eight in number.

(1) In connection with the five aspects of Šīva, it is interesting to compare the Śaktimaya-vyūha of Vaishnavaism given on pp. 235—237, Vol. I, as also the five Bodhisatvas, namely,

sakala-mūrti. It is this Mahēśamūrti that manifests himself to the devotees in different forms, performing several sports (līlās) as seated or standing, dancing or riding upon vehicles, as terrific (ugra) or pacific (saumya) and so on. This Mahēśa has one face set with three eyes, the head adorned with a jaṭā-makuṭa, four arms, and is standing on a padmāsana. In two of his hands are the mṛiga and the paraśu and the remaining two hands are held in the abhaya and the varada poses. The Lālāmūrtis of Mahēśa are twenty-five in number and they are:—

- 1. Chandraśēkharamūrti.
- 2. Umāsahita M.
- 3. Vrishabhārūdha M.
- 4. Nritta M.
- 5. Kalyānasundara M.
- 6. Bhikshātana M.
- 7. Kāmadahana M.
- 8. Kālāntaka M.
- 9. Tripurāntaka M.
- 10. Jalandharavadha M.
- 11. Gajāri M.

Ratnapāṇi, Vajrapāṇi, Samantabhadra, Padmapāni and Viśvapāṇi, of the Bauddha Mahāyana philosophy, who also possess similar powers and functions as their parallels in the Śaiya and Vaishṇava philosophies.

- 12. Virabhadra M.
- 13. Śańkara-Nārāyaņa M.
- 14. Ardhanāriśvara M.
- 15. Kirāta M.
- 16. Kankala M.
- 17. Chandēśanugraha M.
- 18. Vishāpaharaņa M.
- 19. Chakradāna M.
- 20. Vighnēśvarānugraha M.
- 21. Somāskanda M.
- 22. Ēkapāda M.
- 23. Sukhāsana M.
- 24. Dakshināmūrti and
- 25. Lingödbhavaműrti.

Again, from Mahēśvara were produced the following: Rudradēva who is a thousandth portion of Mahēśa; Vishņu who is one part out of a crore of Rudra; Brahmā who is one part out of a crore of Vishņu and the three luminaries the sun, the moon and the fire, from the three eyes of Mahēśa; the wind from his nose; jñāna from his mouth; Gaṇēśa from his neck; Shaṇmukha from his chest; fifty crores (!) of divine beings from his navel; and several crores (!) of rishis from his hair. Such in short is the philosophy of the five sādākhyas, the five mūrtis and the tatvas of the Śaiva-siddhānta.

From the above we can very well understand that Sadasiva is the highest and the Supreme Being. formless, beyond the comprehension of any one. subtle, luminous and all pervading; not contaminated by any qualities (qunas) and above all actions (karmas). It is from this Supreme Being all else have their origin, being and end at his will. Sadāśiva-tatva is said to be sakala-nishakala, for this reason, namely:—after a cosmic destruction. a cosmic evolution has to follow; for, those souls that have not been cleansed of their dirt of actions (karma-mala) should be made to undergo once again worldly bondage (samsāra) thereby enabling them to rub down the effects of their had karmas done in past births and accumulate in the present existence those of good karmas and finally be relieved of mundane existence. For the purpose of creation, the Supreme Being attempts to cause the movement of the bindu (sperm) and it is in this state that he is considered as sakala-nishkala. This abstruse conception of the Sadāśīvamūrti, which the Agamas themselves declare cannot be comprehended by ordinary mortals has fortunately been idolised in a material form for the benefit of men and the description of this image is found in all Saivagamas.

The *Uttara-kāmikāgama* states that the colour of Sadāśivamūrti should be of white colour and be

standing upon a padmāsana. There should be five faces and the heads be adorned with jatāmakutas, whose jatās are required to be of brown colour. Sadāsiva should have ten arms; in the five right hands there should be the śakti, śūla, khatvānga, abhaya and prasada (?) and in the five left ones, the bhujanga (a snake), akshamālā, damaru, nīlōtpala and a fruit of the matulunga. Or, Sadasiva may be conceived as having only one face set with three eyes which represent the Ichchhāśakti, the Jñanaśakti and the Kriyaśakti; with the Chandrakalā (the crescent moon), which stands as a symbol of jñāna (wisdom), tucked up in the jātamakuta and adorned with all ornaments such as the yajñōpavīta. Manonmani, the Supreme goddess, should be standing by his side.

Figs. 1 and 2, Pl. CXII and Pl. CXV illustrate the description of Sadāśivamūrti. The seated figure has five heads each of which is adorned with a jaṭā-makuṭa; it has ten arms; one of the right hands is held in the abhaya pose and a corresponding left one in the varada pose. The other hands carry the akshamālā, pāśa, khaḍga, ṭaṅka (or paraśu), kamaṇḍalu and other objects not quite clear in the photograph. The standing figure (fig. 2, Pl. CXII), also possesses five heads of which the topmost has tongues of flames playing round it;





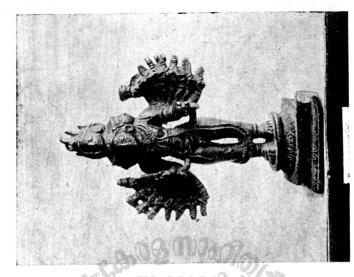


Fig. 2. Sadāšivamūrti: Bronze: Collection of Mr. K. Kay, Madras.



Fig. 1. Sadāśivamūrti: Bronze: Collection of Mr. W. A. Beardsell, Madras.

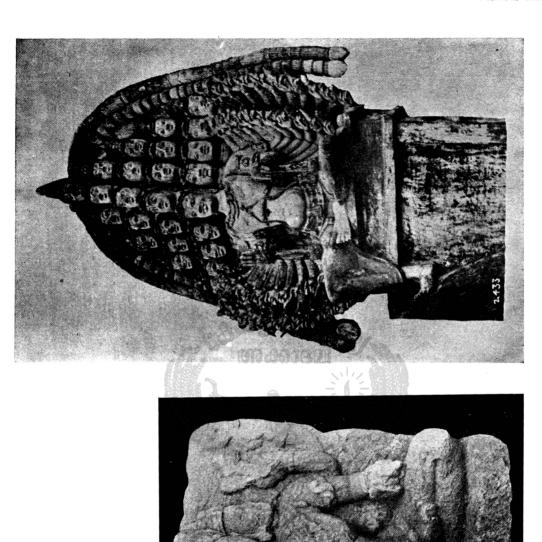


Fig. 2. Mahāsadāsivamūrti: Brick in Mortar:

Vaithiśvarankōyil (Tanjore Dt.).

Fig. 1. Mahésamurti: Stone: Gokak Falls (Belgaum Dt.).



Sadāśivamūrti: Stone: Elephanta (from Viśvakarma).

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some of the faces have side-tusks and the figure is nude; all these are characteristic features of a terrific (or ugra) aspect of the deity. There are eighteen arms, the hands of which are seen to carry such objects as the \$\bar{sula}\$, \$p\bar{a}\$\sum_a\$a, \$khadga\$, \$kh\bar{e}\$taka\$, musala, para\$\sum_a\$u, ghanta, kap\bar{e}\$la and others. The figure is adorned with various necklaces of which one is long enough to descend as far as the ankle and is composed of tiny bells. Both these images appear to be modern.

The beautiful figure of Sadāśivamūrti reproduced on Pl. CXV is said to have been discovered in Elephanta and is badly damaged. Like all other pieces in the caves at Elephanta this one also is carved splendidly. The very well executed jatā-makuṭas adorned with finely wrought discs, the row of small curls of hair fringing the forehead (ushnīsha), the necklaces, the yajñōpavīta, the girdle round the loins are all very nicely worked out. The figure has four faces and since all its arms are broken, it is not possible to say how many it originally possessed.

Mahāsadāśivamūrti is conceived as having Mahasadasiva twenty-five heads and fifty arms hearing as many objects in their hands. The five heads of Sadāśivamūrti which represent the five aspects of Śiva (the Pañchabrahmās),

who are the lords of creation, protection, etc., are each substituted by five heads, making on the whole twenty-five; which stand for twenty-five tatvas of philosophy. The Manasara states that Mahāsadāśiva should be represented with twentyfive faces, having on the whole seventy-five eyes and fifty arms. The heads should be adorned with jatā-makutas and the ears with kundalas, and there should be a number of snake ornaments (sarpālankāra). One of the hands should be held in the abhaya and another in the varada pose respectively. A representation such as this is rarely found portrayed in sculpture; one instance is found in Vaittīśvarankōyil (Tanjore District) made of brick in mortar. In this, one other peculiarity is also observable, namely the heads are arranged in tiers in arithmetical progression. The topmost tier has only one head, the next one below has three, the next five and so on till the last tier has nine heads. Only those heads which are on the borders of this triangle of heads could be adorned with jatāmakutas and they alone are actually ornamented with these in the sculpture. Surrounding the image are two flower garlands so put on as to represent a sort of prabhāvali. Out of the large number of hands, one is held in the abhaya and another in the varada poses.

(ii) PAÑCHABRAHMĀS OR ĪŚANĀDAYAH.

The five aspects of Śiva known collectively as the Pañchabrahmās and whose individual names are Īśāna, Tatpurusha, Aghōra, Vāmadēva and Sadyōjāta are, as we have already said, emanations from the nishkala-Śiva (the formless, unmanifested Parabrahma of the Vēdāntins and Vāsudeva of the same state of existence according to the Vaishṇavāgamas).

The Pādmapurāṇa also states that Rudra when he cried to Brahmā to give him (Rudra) names, the latter conferred upon him the eight names Bhava, Śarva, Īśāna, Śiva, Paśupati, Bhīma, Ugra and Mahādēva. These eight aspects of Rudra became the presiding deities over the sun, the water, the fire, the earth, the air, the ether (ākāśa), the brāhmaṇas who had performed sacrifices and the moon respectively. The names of the consorts corresponding to these eight aspects of Śiva are Suvarchalā, Ushā, Vikēśī, Śivā, Svāhā, Diśā, Dīkshā and Rōhiṇī and those of their sons, Sanaiśchara, Śukra, Lōhitāṅga (Mars), Manōjava, Sarga, Śunda, Santāna and Budha.

The figures representing these five aspects are described in the Agamas, the Vishnudharmottara and the Rūpamandana. The descriptions of these according to the Agamas have already been given

in the summary of the Saiva philosophy added at the beginning of this chapter.

The Vishnudharmöttara states that these aspects should have each five faces and ten arms: it omits describing one aspect, which is perhaps the Īśāna considered to be above all the other four. The colours of Tatpurusha, Aghōra, Vāmadēva and Sadyōjāta, according to this authority should be white, yellow, black and red respectively and they may also be considered to belong to the four varṇas (castes) namely, the Brāhmaṇa, the Kshatriya, the Vaiśya and the Sūdra. They should keep in their hands the khadga, khēṭaka, dhanus, bāṇa, kamaṇḍālu, akshamālā, varada, abhaya, śūla and padma.

Isāna, according to the Rūpamandana, should have the colour as pure as that of the crystal; his head should be adorned with a jaṭāmakuṭa ornamented with the crescent moon and his hands should have the akshamālā, trisūla, kapāla and abhaya. The colour of the garment and the yajnopavīta of Tatpurusha is to be yellow and in his left hand there is to be a mātuļunga fruit and in the right one an akshamālā. The face of Aghōra should be of terrific look, set with three yellow coloured eyes and the mouth having side tusks; on the head there should be a garland

of human skulls and a snake, and snake ornaments everywhere; two snakes serving as the ear-rings, two others as kēyūras, one as hāra, yajñopavīta. asone as one $katis \bar{u}tra$ (the waist-zone), the snakes Taksha and Pushtika as also be a anklets, and so on; there should garland composed of scorpions (vrišchika). The colour of the body of Aghora should be blue like the nīlotpala, and that of the jatās, yellow, and these should be adorned with the crescent moon. The general look of this aspect of Siva should resemble that of Kala (the god of death) and appear as though terrifying a host of enemies. The left hands should bear in them the khatvanga the kapāla, the khētaka and the pāśa while the right ones, the trisūla, the parasu, the khadga and the danda. The colour of the body, the eyes, garments. the head-gear, the yajñopavīta, the garland, the sandal-paste and ear-ornament of Vāmadēva should be red. As usual, the crescent moon should be adorning the jatāmakuta of this deity also. should have three eyes and a prominent nose, be decorated with all ornaments and carry in his hands the khadga and the khētaka. The colour of the body, garland, sandal-paste and the garments of Sadyōjāta should be white. His head should be adorned with a jatamakuta, ornamented with the

crescent moon. He should have a good-looking face expressive of joy, three eyes and two arms: the two hands should be held in the *varada* and the *abhaya* poses.

The Śritatvanidhi gives somewhat different descriptions of the Panchabrahmas. For Isana there should be, according to this work, five faces, and four for each of the rest; each of these faces should have three eyes; the colour of Isana, Tatpurusha, Aghōra, Vāmadēva and Sadyōjāta, are respectively white, golden-yellow, blue, red They ought to face the top, east, and white. south, north and west respectively. Isana should have in his hands abhaya, varada (?) (ishta in the original), ankuśa, pāśa, tankā, kapāla, dhakka (a musical instrument), akshamāla and śūla. In two out of the four hands of Tatpurusha there should be kuthāra (a sort of axe) and vidyā (jñāna-mudrā or a book) and the remaining two should be held in the abhaya and the varada poses; whereas there should be the paraśu, vēda (a book?), ankuśa, pāśa śūla, kapāla, dhakka and akshamālā in the hands of Aghōra. Two of Vāmadēva's hands should be held in the varada and the abhaya poses and the two remaining ones should hold in them the akshamālā and the tanka; while similarly two of those of Sadyojāta are to be held in the varada and abhaya

poses and the two remaining ones keep the $v\bar{e}das$ and the $aksham\bar{a}l\bar{a}$. But Sadyōjāta is distinctly required to be sculptured so as to appear of greater importance than the rest.

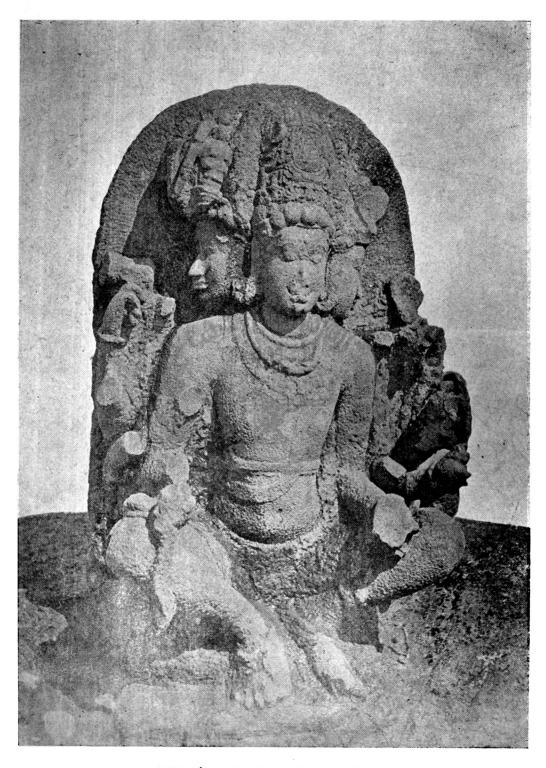
(iii) MAHĒŚAMŪRTI.

Mahēśamūrti, we have been told by the Śaivāgamas, is the fully manifested Supreme Siva and is the cause of creation, protection and destruction. The figure of this deity is described at some length in the Suprabhēdāgama. It is stated therein that Mahēśa should have five heads, the faces of four of which alone should be visible; each of these faces should possess three eyes besides a mouth, a nose and a pair of ears and should be placed above a neck each. Mahēsa should have two legs and ten arms: two of his hands are to be held in the varada and the abhaya poses, while the remaining four right ones should keep the śūla, paraśu, vajra and khadga; and the remaining left ones the $kh\bar{e}taka$, ankuśa, pāśa and ghanta. The complexion of this aspect of Siva should be crystal clear, having the lustre of the sun, but cool as the dew or the moon; Mahēśa must be clothed in white garments and should wear a white vajñōpavīta and should be adorned with all ornaments.

By his side should be the figure of Śakti also. It should have three eyes, and four arms. On the

head there should be a karaṇḍa-makuṭa and on the person all ornaments appropriate to women. The waist of the figure should be slender, and the pelvis broad; similarly there should be two well-developed high breasts on thē chest. Two of the hands should each hold a nīlōtpala and an akshamālā, while the other two should be kept in the varada and abhaya poses. The figure must be clothed in silk garments and must be standing on the same seat and under the same prabhāvaļi as Mahēśa on his left side.

Four photographs are reproduced in illustration of the Mahēśa aspect of Śiva: the first, Pl. CXVI, is a beautiful figure of stone lying in a field opposite a ruined Siva temple at Mēlchēri near Kāvērippākkam in the N. Arcot District. It has suffered damage at the hands of the Mussalmans during the troublous days of the contest for the succession to the Nabobship of the Karnatic. It has, as required, four faces, three of which are visible in the photograph. On the crown of the left face could be distinctly seen a big human skull and just below it is the hood of a cobra, whereas the middle head has a beautifully tied up jātāmakuta ornamented with jewelled discs, flower garlands and the inevitable crescent moon; at the base of this makuta may be noticed a row of five or six spherical



Mahēśamūrti: Stone: Kāvēripākkam.



Mahēśamūrti (wrongly called Trimūrti): Stone: Elephanta.

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Mahēśamūrti: Stone: Chitorgarh (Udaipur, Marwar).



Fig. 2. Siva as a sow suckling its young ones: Stone: Tirupparankungam.

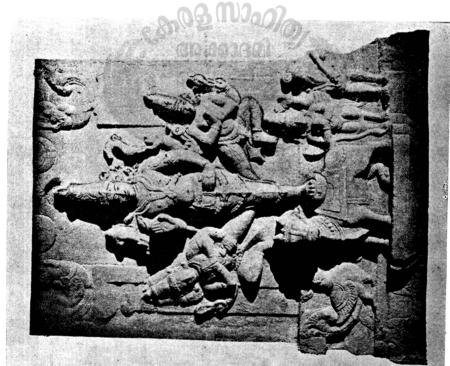


Fig. 1. Ékapādamūrti: Stone: Jambukēsvara (Śrīrangam island).

objects which appear to be the skulls composing a garland. The third eye is very clearly marked on the forehead of the central face. There are as usual hāras, udarabandha and yajñōpavīta. Close to the neck is also a hāra composed of a snake. In the unbroken right hand is visible the damaru; one other hand seems to have held a long sword whose upper part is visible on the crown, near the human skull; this latter itself appears to be the head of the khatvanga held by the image in one of its right hands; for, it might be noticed that there is a base attached to the skull; and this base is the capital of the handle of the khatvanga. (See fig. 10, Pl. II, Vol. I.) Perhaps one hand was held in the abhaya pose; it is impossible to say what the remaining two other hands might have held: in the unbroken left hands are to be seen the pāśa, the khētaka, a kapāla and something which resembles a fruit. One of the left hands should also have carried a long handled object-perhaps a triśūla or paraśu (?). There are also two legs as described in our authority. The image is seated in a comparatively rare posture. The right and the left faces are pacific, while the middle face is terrific. Its circular eyes, surmounted with a pair of knitted eye-brows, its wide mouth having side tusks—all these indicate, according to the rules

of the agamas, the terrific (ugra) aspect, which, in this instance, is that of the Aghōra face of the Mahēśa. This fine piece of sculpture belongs to the later Pallava period, perhaps to the reign of Nandivarman, son of Dantivarman (about A. D. eighth century).

The figure of Mahēśamūrti whose photograph is shown on Pl. CXIV as fig. 1 is found near the Gokak Falls in the Belgaum district. It is seated in the yōgāsana posture and has four faces (of which three are visible) and six arms. The front face is of the terrific aspect and the two side ones are pacific. The hands carry the śūla, akshamālā, damaru, a fruit and some other objects not clear from the photograph.

The next illustration is the celebrated "Trimūrti" of the famous Elephanta Cave. (See Pl. CXVII.) I am of opinion that it is unmistakeably the representation of Mahēśamūrti and not of Trimūrti. My reasons therefor are:—

- (1) There are no texts to be found in the whole of the $\overline{A}gamic$ or the Pauranic literature which agree with this piece of sculpture.
- (2) The three heads bear only jatāmakutas which are the characteristic head-gears of Siva and Brahmā only. Vishņu should, under no circumstances, wear a jatāmakuta, his appropriate

head dress being a kirīṭa-makuṭa. Hence, even if it is supposed that two out of the three faces are those of Brahmā and Śiva, because they wear the jaṭāmakuṭas, the third cannot be identified with that of Vishnu for the very reason that its head bears a jaṭāmakuṭa.

- (3) Brahmā is nowhere as he is under no circumstances represented in sculpture or even in literature as possessing only one head. His figure should always be sculptured with four heads. So, the supposition that one of the heads is that of Brahmā is also clearly untenable.
- (4) The descriptions of Trimurti as found are very clearly different from these sculptured representations and have a number of material illustrations in corroboration of the description given of them in the *āgamas*. (See under Trimurti or Ekapādamurti below.)
- (5) The central position occupied by this sculpture in the cave-temple with reference to the other manifestations of Siva (the līlāmūrtis), such as those of Arddhanārīśvara, Kalyāṇasundara, Rāvaṇānugraha, Gaṅgādhara and other mūrtis, found surrounding him, bear incontrovertible evidence to the conclusion that the sculpture represents only the Mahēśa or the most important aspect of Śiva.

Now, the face on the left side has a severe look on its countenance, with cruel eyes, curling moustaches and a beard and a jatamakuta serving as an abode for several snakes, which are seen wriggling through the jatās. The human skull ornament is also seen on the jatāmakuta; the ear belonging to this face has a sarpa-kundala, the hood of a cobra constituting it being visible. This is certainly the face that represents Aghoramūrti. The central face is calm and dignified. In the ears belonging to this face are to be seen makara-kundalas. This is perhaps the face representing Sadyojāta. The face on the right side is also a calm and pacific one. In its ear there appears to have been a sankha-patra which is broken, but a sufficient portion of it still remains for it to be recognized. The three different kinds of ear-ornaments are sufficient proof against the sculpture being that of Trimurti. There are only six arms represented in the sculpture, that is, as many pairs as there are faces visible. One of the right hands carries a cobra which has its hood widened out, the hand holding it being also kept in the sarpa-mudrā pose; another hand appears to have been held in the abhaya pose or to have kept an akshamālā, but it is badly broken; the front left hand is seen keeping a mātuļunga. It is not possible to say

what other objects are held in the other hands. Copies of this piece of sculpture are to be seen in one or two other caves at Ellora and other places. A personal study of more than one such sculpture will settle once for all the question of the identity of this image.

The next illustration comes from Chitorgarh, in the Udaipur State, Marwar (Pl. CXVIII). Though it is not a good specimen of art, it is very valuable in settling definitely the question of the nature of the image in favour of my hypothesis. In this also there are three faces, the one on the left and the central one being of a pacific and that on the right of a terrific type. The third eye is clearly visible in the centre of the forehead of all the three faces. a fact that gives the direct contradiction to the hypothesis that such figures are representations of the Trimūrtis, Brahmā, Vishnu and Śiva. All three heads bear on them jatamakutas, but that of the right head is composed of a large number of ringlets in which are seen snakes and a skull. The eves of this face are oblique and staring and its mouth is This is surely the face of Aghora. gaping. sculpture, one of the right hands is held in the sarpamudrā pose, another keeps something resembling a book (?) and the third an akshamālā; whereas the left hands carry a mātulunga, a kapāla and a sarpa.

A comparison of this piece of sculpture with the magnificent carving at Elephanta gives the clue to the objects that should have been held by the now broken hands of the latter sculpture.

(iv) EKĀDAŚA RUDRAS.

We have already seen how Rudra was produced from the frown of Brahmā (or Vishņu), and how he divided into eleven minor Rudras, who went by the collective name of the Ekādaśa-Rudras. The names of these eleven emanations of Rudra, according to the Ainsumadbhēdāgama, are

- 1. Mahādēva,
- 2. Śiva,
- 3. Śankara,
- 4. Nīlalōhita,
- 5. Īśāna,
- 6. Vijaya,
- 7. Bhima,
- 8. Dēvadēva,
- 9. Bhavodbhava,
- 10. Rudra, and
- 11. Kapāliśa.

The general characteristics of the images of these deities are first given in the authority quoted above and in the Śilparatna. It is stated in these works that the images of all these aspects of Śiva should have three eyes, four arms, jaṭāmakuṭas and

be of white colour; they should be draped also in white clothes and be standing erect (samabhanga) on a padmapīṭha. They should be adorned with all ornaments and with garlands composed of all flowers and they should keep their front right hand in the abhaya and the front left hand in the varada poses, while they should carry in the back right hand the paraśu and in the back left hand the mriga.

The enumeration of the names of the Rudras are quite different in the Viśvakarma-śilpa and the Rūpamandana. In the former the names are given as

- 1. Aja,
- 2. Ēkapāda,
- 3. Ahirbudhnya,
- 4. Virūpāksha,
- 5. Rēvata,
- 3. Hara,
- 7. Bahurūpa,
- 8. Tryambaka,
- 9. Surēśvara,
- 10. Jayanta, and
- 11. Aparājita.

Whereas, the latter gives the following as the list of the names of these deities:—

- 1. Tatpurusha,
- 2. Aghōra,

- 3. Īśāna,
- 4. Vāmadēva,
- 5. Sadyōjāta,
- 6. Mrityunjaya.
- 7. Kiraņāksha,
- 8. Śrikantha,
- 9. Ahirbudhnya,
- 10. Virūpāksha,
- 11. Bahurūpa, and
- 12. Tryambaka.

The two works give the descriptions of the images of each of these eleven deities. According to the Viśvakarma-śilpa, Aja has sixteen arms. In the right hands he keeps the śūla, ankuśa, kapāla, damaru, sarpa, mudgara, akshamālā and sudarśana (chakra); of the left hands, one is held in the tarjanī pose, while the others carry the gadā, khatvānga, patṭiśa (a sharp edged iron rod), ghanta, śakti, paraśu and kamandalu.

Ekapāda keeps in his left hand the khaṭvānga, bāṇa, chakra, ḍamaru, mudgara, varada, akshamālā, and śūla; while the right hands keep the dhanus, ghaṇṭa, kapāla, kaumudi (ardha-chandra?), tarjanī, ghaṭa, paraśu and chakra (śakti?). It is stated that the worship of this deity secures to the votary all material enjoyments.

Ahirbudhnya keeps in his right hands the gadā, chakra, khadga, damaru, mudgara, śūla, ankuśa and akshamālā; and in the left hands the tōmara (an iron club), paṭṭiśa, kavacha (shield), kapāla, tarjanā, ghaṭa, śakti and paraśu; or, there may be in one of the left hands a sword as in the right hand.

Virūpāksha holds in his right hands the khadga, śūla, damaru, ankuśa, sarpa, chakra, gadā and akshamālā; and in the left hands, the khēṭaka, khaṭvānga, śakti, paraśu, tarjanī, ghaṭa, ghaṇṭa, and kapāla.

Rēvata carries in the right hands the dhanus, khadga, śūla, gadā, sarpa, chakra, ankuśa and akshamālā; and in the left hands the dhanus (?), khēṭaka, khaṭvānga, ghanṭa, tarjanī, paraśu, paṭṭiśa and pātra. This aspect of Rudra grants, like Sūrya, all the goods of the world to his worshippers.

Hara bears in his right hands the mudgara, damaru, śūla, ankuśa, gadā, sarpa and akshamālā, (the object in the remaining hand is not mentioned); and in the left hands, patṭiśa, tōmara, śakti, paraśu, tarjanī, ghaṭa, khaṭvāṅga and paṭṭikā (?).

Bahurūpa keeps in the right hands the damaru, chakra, sarpa, šūla, ankuša, kaumudi and akshamālā (the eighth object is not mentioned);

and in the left hands the ghanta, kapāla, khatvānga, tarjanī, kamandalu, dhanus, parašu and pattiša.

Tryambaka carries in his right hands the chakra, damaru, mudgara, bāṇa, śūla, ankuśa, sarpa and akshamālā; and in the left ones, the gadā, khaṭvāṅga, pātra, dhanus, tarjanī, ghaṭa, paraśu and pattiśa.

Surēśvara holds in his right hands the damaru, chakra, śūla, ankuśa, bāṇa, mudgara and dhanus (the object in the eighth hand is not mentioned) and in the left hands the padma, paraśu, ghaṇṭa, paṭṭiśa, tarjanī, dhanus, khaṭvāṅga and pātra.

Jayanta keeps in his right hands the ankuśa, chakra, mudgara, śūla, sarpa, damaru, bāṇa and akshamālā; and in the left ones the gadā, khaṭvānga, paraśu, kapāla, śakti, tarjanī, dhanus and kamaṇḍalu.

And Aparājita carries in his right hands the tōmara, khadga, ankuśa, śula, sarpa, chakra, damaru and akshamālā; and in the left hands the śakti, khēṭaka, gadā, pātra, tarjanī, paṭṭīśa, padma and ghanṭa.

The objects mentioned as being held in the hands of the various deities are required to be held in the order in which they are mentioned, beginning from the topmost hand to the lowest.

Five of the eleven Rudras enumerated in the Rūpāmanḍana have already been described under the head Pañchabrahmās. Descriptions of the sixth, seventh and the eighth are also given in this work, but not of the remaining three others.

Mṛityuñjaya, the sixth Rudra, should wear a garland of skulls on his head, be of white complexion, clad in garments made of tiger's skin, and carrying in two out of three of his right hands the triśūla and the akshamālā, and of the left hands two should hold the kapāla and the kamaṇ-dalu while the remaining right hand and the left hand should be kept in the yōga-mudrā pose.

Kiraṇāksha, the seventh Rudra, has four arms and three eyes. One of his hands is held in the abhaya pose, and the others carry the śuklapāda (white light-rays?), an akshamālā and a book.

Śrīkantha should be clad in embroidered clothes (chitravastra), and ornamented with all ornaments including an yajñōpavīta of superior workmanship (chitra-yajñōpavīta) and must be very good looking. He has four arms and only one face. In his hands he should be carrying the khadga, the dhanus, the bāna and the khetaka.

As has already been stated above, the three remaining Rudras are not described.

(v) VIDYESVARAS.

Just as the weaver is the efficient cause (nimittakārana), the Nishkalā-Śiva is the efficient cause of the universe composed of the moveable and immoveable objects. The immoveable objects consist of such things as the mountains, and the moveable. of things like paśu (here used in the technical sense of animals endowed with souls; man covered with ignorance). Souls have sūkshma-śarīras (subtle bodies) and bhuvana sariras (material regional bodies). The bhuvanas or regions are of two kinds, namely, the suddha (pure) and the asuddha (impure) bhuvanas. These bhuvanas and kalās and their residents are appended below in the foot note (1). The bhuvanas or the regions have been created by Paramasiva for the enjoyment of the pasus or embodied souls. The souls that live in the pure regions are pure in their nature and those that live in the impure regions are impure. The pasus are

⁽¹⁾ An abstract of the kalā, tatva, bhuvana, varņa, pada and mantra of the Śaiva-śāstras which are interdependent upon each other are tabulated below for the information of those who are curious about this system of philosophy which has not yet obtained that amount of publicity which it deserves:—

divided into three classes: viz., the $vij\tilde{n}\bar{a}nakalas$, the $pralay\bar{a}kalas$ and the sakalas. Those that are enveloped

No. of Bhuvanas. Names of the Bhuvanas. Names of these are calked the Bhuvanas. Names of these are calked the Baindavapuras. Names of these are calked the Baindavapuras. Names of these are Sakta huvanas. Names of these are Sakta huv	passa parasida intrincias		Tank Sand Sand Sand Sand Sand Sand Sand Sand	
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2. Śakti-tatva 5 Total 15 Total 15 Total 15 3. Sadāśivatatva 8 4. Īśvaratatva 8 5. Śuddhavidyā- tatva. Total 18 ii. Śuddhāśuddha- tatvas. 6. Māyā 8 Angushṭhamātra, Īśāna, Ēkēkshaṇa,Ēkapiṅgala, Udbhava, Bhava, Vāmadēva and Mahā- dyuti. 7. Kāla 2 8. Kalā 2 8. Šāntyātītā, Śānti, Vidyā, Pratishṭā, and Nivṛitti. (These are called the Baindavapuras). Sadāśivabhuvana. Sikhaṇḍi, Śrīkaṇṭha, Trimūrti, Ēkanētra, Šivōttama, Śūkshma and Ananta. Manōnmanī, Balavikaraṇi, Kalavikaraṇi, Kālī, Raudrī, Jyēshṭhā and Vāmā. 7. Kāla 2 8. Kalā 2 8. Kalā 2 9. Šāntyātītā, Śānti, Vidyā, Pratishṭā, and Nivṛitti. (These are called the Baindavapuras). Sadāśivabhuvana. Sikhaṇḍi, Śrīkaṇṭha, Trimūrti, Ēkanētra, Šivōttama, Śūkshma and Ananta. Manōnmanī, Balavikaraṇi, Kalavikaraṇi, Kalavika	skalā.	(1. Śivatatva	10	Vyōmarūpiņī, Vyāpinī, Ūrdhvagāmanī, Mō-
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7. Kāla 2 Vāmadēva and Mahādyuti. Sikhēśa and Ēkavīra. Pañchāntaka and Śūra. Pinga and Jyōti.		6. Maya	8	Ēkēkshaņa, Ēkapingala,
7. Kāla 2 Šikhēśa and Ēkavīra. 8. Kalā 2 Pañchāntaka and Śūra. 9. Vidyā 2 Pinga and Jyōti.				Vāmadēva and Mahā-
8. Kalā 2 Pañchāntaka and Śūra. 9. Vidyā 2 Pinga and Jyōti.	Vic	7. Kāla	2	
V 9. Vidyā 2 Pinga and Jyōti.	(0)	8. Kalā		Pañchāntaka and Śūra.
		V 9. Vidyā	2	Pinga and Jyōti,

by that kind of ignorance known as mala only are called the vijnanakalas; those with mala and maya

-		الا وسند المسا		
Kalās.	Tatvas.		No. of Bhuvanas.	Names of the Bhuyanas.
(c) Vidya-	10. Niyati 11. Rāga	an ar e Te:ret	2 5	Samvarta and Krödha. Ekasiva, Ananta, Aja, Umāpati and Pra- chanda.
kala.	12. Purusha	***	6	Ēkavīra, Īšāna, Bhava
9	Total		27	īśa, Ugra, Bhīma and Vāma.
	iii. Asuddhatatva		*	i.
	113. Prakriti	MA		Śrīkaņtha, Auma,
14. 30° 12.	10. 110.	31 0	ക്കാദമി	Kaumāra, Vaishņava, Brāhma, Bhairava, Krita and Akrita.
	14. Buddhi	•••	8	Brāhma, Prajēša, Saumya, Aindra, Gandharva, Yaksha, Rākshasa and Pišācha.
	1 15. Ahankāra		1	Sthalēśvara.
12.	16. Manas	1		
ika	17. Śrōtra			224
h thi	18. Tvak 19. Chakshus		1	Sthūlēśvara.
(d) Pratishthākalā	20. Jihvā 21. Nasi			,
I (p)	22. Vāk 23. Pāṇi 24. Pāda 25. Pāyu 26. Upastha		1	Śańkukarņa.
	27. Sabda 28. Sparša 29. Rūpa 30. Rasa 31. Gandha		5	Kālanjara, Mandalēsvara, Mākōṭa, Drāviņda and Chhakalāņda.

are called the pralayākalas and those with all three kinds of ignorance, mala, māyā and karma are called

Kalās.	Tatvas.	No. of Bhuvanas.	Names of the Bhuvanas.
ï	(32. Ākāśa	8	Sthānu, Svarņāksha, Bhadrakarņa, Gōkarņa, Mahālaya, Avimukta, Rudrakōţi and Vastra-
(d) Pratishthäkalä.	33. Vãyu	8	Olpāda. Bhīmēśvara, Mahēndra, Aṭṭahāsa, Vimalēśa, Nala, Nākala, Kuruk-
) Pratisl	34. Tējas	M3820	shētra and Gayā. Bhairava, Kēdāra, Mahā- kāla, Madhyamēśa,
(g)	അർ	160321	Āmrātaka, Jalpēsa, Śrīśaila and Hariś- chandra.
	35. Jala	8	Lakulīša, Pārabhūti
iv- lā.	Total	56	Dindi, Mundi, Vidhi, Pushkara, Naimiśa, Prabhāsa and Amarēśa.
(e) Niv- ŗittikalā.	36. Prithvī	108	From Bhadrakālī to Kālāgni.(1)
	Grand Total	224	

⁽¹⁾ In the Uttara-Kāmikāgama the bhuvanas are enumerated as follows:—

कपालीशादयः प्राच्यामाप्तिरुद्रादयोऽनले । याम्याद्या दक्षिणे भागे निर्ऋत्याद्याश्च नैर्ऋते ॥ बलाद्या वारणे भागे शीष्पाद्या वायुगोचरे । उत्तरे तु निधीशाद्या ईशे विद्याधिपादयः ॥ वृषादयस्त्वधोभागे शम्भुमुख्या नमोगताः। भुवनानां रातं चाष्टाधिकमेवं तु विन्यसेत् ॥

the sakalas. The mala envelope, if in the stage of leaving the person, is said to have undergone paripakva. The vijnānakala souls that have their mala in a high state of paripakva are those of the eight Vidyeśvaras and next to them come the Mantrēśvaras. Having been given pure body, deeds, bhuvanas and enjoyments (śuddha tanu, karaṇa, bhuvana, bhōga), these slowly get rid of their mala, by the destructive action of Śiva. These Vidyēśvaras are the beings through whom the lower order of beings should attain higher evolutionary stages. They are eight in number and

Besides Kalā, Tatva and Bhuvana, there are three more entities, namely, Varņa, Pada and Mantra. All these six are dependent on one another; thus, tatva depends upon kalā, bhuvana on tatva and so on. It is said in the Siddhānta-sārāvaļi that the tatvas from Prithvī (No. 36) to Māyā (No. 6) are called Ātma-tatvas; those from Śuddhavidyā (No. 5) to Sadāśivatatva (No. 3) are Vidyātatvas and the remaining, Śakti and Śiva tatvas are Śiva-tatvas. Analysing the above we get,

Mantras are in number		11	
Padas	11	11	81
Varņas) 3)	11	51
Bhuyanas	33	51	224
Tatvas	H	. 11	36 and
Kalās	11		5

MISCELLANEOUS ASPECTS OF SIVA.

have different colours. Their names and colours are given below in a tabular form.

No.	Name.	Colour.
1	Anantēśa	Blood-red.
2	Sükshma	White.
3	Śivōttama	Blue.
4	Ēkanētra	Yellow.
5	Ēkarudra	Black.
6	Trimūrti	Crimson.
7	Śrikantha 000	Another kind of red, and
8	Śikhaṇḍi.	Dark-brown.

Their figures should have each one face set with three eyes, adorned with a jatāmakuṭa, yajñōpavīta and all other ornaments. According to the Pūrva-Kāraṇāgama they should carry in their back hands the śūla and the ṭanka and keep their front ones in the varada and abhaya poses. But the Vishṇudharmōttara states that their front hands should be kept in the añjali pose, and the back ones should carry the bāṇa and the triśūla. Detailed descriptions of each of these Vidyēśvaras are found in the Aṁśumadbhēdāgama.

According to this authority, Ananta has a handsome, pacific appearance; a single face with three eyes in it; four arms; has the red colour of the shoe-flower; is adorned with a karanḍa-makuṭa and all other ornaments; he is to be standing upon a padmapīṭha and clothed in white garments. Two of his hands are held in the varada and abhaya poses and the other two keep in them the śūla and ṭanka.

Trimūrti (Ēkapāda), Ēkanētra and Ēkarudra are, (according to the Amsumadbhēdāgama), alike and their description is given under Ekanetra A more elaborate description of Ekapāda-Trimurti and other forms of Trimurtis is found in Uttara-Kāranāgama. According to this Ēkapāda-Trimūrti should be standing (samabhanga) with only one leg upon a padma-This member of the class of Vidyesvaras pitha.also pacific. The colour of the deity is clear as the crystal and he has three eyes and four arms; the two front hands are held in the varada and the abhaya poses, while the two back hands keep the tanka and śūla or mriga. His ears may be adorned with either ordinary kundalas or those set with pearls and his head with a jatamakuta and there should be all other ornaments in their appropriate places on the person of this deity.

From the right and left of this erect figure of Siva should be seen emerging those of Brahmā and Vishnu respectively. In sculpture they ought to be shown above the waist and must have each a leg kept bent and held up above the ground level. Brahmā, as usual, should have four faces and four arms. The two front hands should be shown as held in the anjali pose and the other two as carrying the sruk and the kamandalu. Similarly. Vishnu should have four arms of which the front two are folded and held in the aniali pose and the back hands should hold the sankha and the chakra. The head of Vishnu should be adorned with the kiritamakuta. The whole of this composite piece of sculpture should be surrounded by a single prabhāmandala. It is stated in another Agama (Uttara-Kāmikāgama) that the figures of Brahmā and Vishnu should be sculptured according to the tālamāna (proportions) prescribed for female deities.

Another way in which Trimurti may be represented is this: Brahmā and Vishnu may be sculptured as issuing from either side of a large linga. Thirdly, they may be represented each one separately with all their characteristics and as standing side by side on three separate padma-pīthas.

Fourthly, there may be three shrines in a temple each separated from the other and in these there may be set up in the middle shrine a linga and in the right and left the shrines for Brahmā and Vishņu respectively. Fifthly, in a temple consisting of three contiguous shrines (triforium) they may be set up as in the previous case. The central figure may be also Nritta or other forms of Siva.

Illustrations are not wanting of the Ekapada-In all important Siva temples of Trimūrti. S. India, we meet with this image in some place or other, at least carved upon pillars. An excellent specimen of it is found in the temple at Tiruvorriyūr, whose photograph has been reproduced in the Introduction to Vol. I of this work. (See Pl. F., fig. 1.) Fig. 1, Pl. XCIX, is another piece of sculpture which is found in the Siva temple at Jambukēśvaram; this is almost identical with that of Tiruvorrivūr. In addition to the three mūrtis, Brahmā, Vishnu and Śiva, we have in this instance the figures of a hamsa, a bull and a Garuda, the vehicles respectively of Brahma, Siva and Vishnu. There is also the figure of a yōqi standing on the right with a jatabandha on his head carrying in his left hand a danda and keeping his right

hand in the attitude of praising the Trimurti. For the third mode of representation of the Trimurtis see Pls. LXII, fig. 1 and LXXIV of Vol. I. Temples containing separate shrines for Brahma. Vishnu and Siva are found in many parts of the Travancore State; for example there is the Valivachālai temple at Trivandram and the temple at Tiruvallam. The triforium temples are mon features of the Chālukya-Hoysala style of architecture. As examples of this I may quote the splendid temple of Dakshinakēdārēśvara at Baligāmi, the temple at Somanāthapura and the Kēdārēśvara temple at Halebīdu. All these temples have their ground plan resembling roughly the ace of the "clubs" of the playing cards, the three circular portions representing the three shrines and the tail the front mandapa, which is common to all the three shrines. In these temples we generally see two lingas in two shrines and a figure of Vishnu in the remaining third shrine. One of the lingus represents Brahmā and the other Siva. (See Epigraphia Carnatika, Vol. V, of Hassan District, for the photograph of the Kēdārēśvara temple):

Sukshma has a pacific appearance, is of blue complexion and has three eyes and four arms. He is clothed in garments embroidered with gold lace

and adorned with all ornaments. The front hands of Sūkshma are held in the *varada* and *abhaya* poses, while the back hands carry the *tanka* and the *kūla*.

Śrikantha has also four arms in two of which he carries the \hat{sula} and the tanka and holds the others in the varada and abhaya poses: he is standing upon a $padmap\bar{u}tha$ and is draped in red garments.

Śivōttama is of white complexion, has four arms and two eyes, is adorned with a karanḍa-makuṭa and with other appropriate ornaments and is clothed in white garments. He bears on his chest a white yajñōpavīta. Keeping his front hands in the varada and abhaya poses, and carrying in his back hands the śūla and the pāśa, he stands erect (samabhanga) on a padma-pīṭha.

Śikhandi of dark complexion is a pacific deity having four arms; he is adorned with a karanda-makuta and all other ornaments and is draped in red clothes. His front hands are held in the varada and the abhaya poses, while the back ones keep in them the khadga and the khātaka.

Ekanētra has three eyes and a pacific look and bears on his head a jaṭāmakuṭa. He is clothed in white silk garments and is adorned with all

ornaments. Two of his hands are in the varada and the abhaya poses, while the two remaining ones are carrying the śula and the ṭanka.

Ekarudra resembles in all respects Ekanētra described above.

In conjunction with the Śaktis, Vāmā, Jyēshṭhā Raudrī, Kālī, Kalavikaraṇī, Balavikaraṇī, Balavikaraṇī, Balapramathanī and Sarvabhūtadamanī, the Vidyēśvaras are made by Paramaśiva to create the universe. It may be noted that all these eight aspects of Śiva pacific in their nature and are residents of the pure regions (Śuddhabhuvanas).

(vi). MŪRTYASHTAKA.

The eight forms of Siva which go by the names of Bhava, Sarva, Isāna, Pasupati, Ugra, Rudra, Bhīma and Mahādēva are grouped under the collective name of the Mürtyashṭaka. We have already seen how these names were received in succession by Siva when he was first produced by Prajāpati and how the eight aspects represented by the names given above became the lords of the various tatvas such as fire, air, earth, etc. (See also Vol. I, pp. 398-400.)

We learn from the *Linga-purāṇa* that Śiva is to the universe what clay and the potter are to the

pot, namely the *upādāna kāraņa* (material cause) and the *nimitta kāraṇa* (instrumental or generative cause). Such a Being manifests himself in five different forms.

He who is the soul of the universe is called **Īśāna**. The illusory $(m\bar{a}y\bar{a})$ material world is **Tatpurusha**; Buddhi with its eight components beginning from dharma is Aghōra; Vāmadēva pervades the whole of the universe in the form of ahankara and the manas-tatva (mind) is Sadyōjāta.

The Sūta-samhitā also conveys the same notion about the nature of the five aspects of Śiva known as the Pańcha-brahmās; it states that the universe is pervaded by the Pańcha-brahmās and the man who is able to realise this attains liberation from bondage (samsara). Īśāna is the ākāśa, Tatpurusha air, Aghōra fire, Vāmadēva water, and Sadyōjāta earth. But Śrīkanthāśivāchārya views them somewhat differently; in his Brahma-mīmāmsa-bhāshya he tells us that Sadāśiva is sound (śabda), Īśvara touch (sparśa), Rudra form (rūpa), Vishņu taste (rasa) and Brahmā smell (gandha).

According to the Linga-purāṇa, jñana, ichchhā and kṛiyā are the three eyes of Paramēśvara. The desire to create that first arose in the mind of Paramēśvara is called the Śiva-tatva, which is also

known as the ichchhā-śakti-tatva. When there are both the jñāna-śakti and the kṛiyāśakti blended in Paramēśvara he goes by the name of Sadāśiva when the former śakti is predominant and Mahēśvara when the latter śakti is predominant and Śuddha-vidyā when they are both equally balanced. When Īśvara absorbs in himself the universe he is known as the Purusha and Samsāri when he has manifested himself in the form of the gross material universe.

Thus, it is seen that the exact idea involved in viewing Mahēśvara as of five aspects is explained by each authority in its own way; however, the majority of them agree in taking the aspects as the manifestations of the Supreme deity in the elements of nature such as fire, air, earth, etc.

These eight deities are required to be represented in sculpture and set up in Siva temples. The general description of these images is found in the Vishnudharmottara and the Pūrva-Kāraṇā-gama: the Amsumadbhēdāgama gives the separate descriptions of a few of the ashṭa-mūrtis. In the first authority the eight mūrtis are said to resemble Siva, wearing on their head jaṭāmakuṭas embellished with the crescent moon, adorned with appropriate ornaments and carrying in two of their hands

the khatvānga and the triśūla and keeping the other hands in the varada and the abhaya poses. This description is amplified by the addition of a few more details by the Pūrva-Kāranāgama. It states that they should all have three eyes and be draped in red silk garments and that their colours are respectively white, black, red, krishna (a kind of blue, or slate colour), pale pink, dark-brown (as the colour of musk or kastūri), coral red and deep blue.

According to the Amsumadbhēdāgama, Sarva should have the white colour of the sankha or of the moon and be of a pacific appearance. head there should be the jatāmakuta in which is tied a crescent moon; the other parts of his body should be adorned with all the ornaments appropriate to them. In the back hands he should be carrying the khadga and the khētaka and his front hands should be in the varada and abhaya poses and he should be standing upon a padmapītha. Bhima is the terrific aspect among the eight mūrtis of Śiva. His complexion is deep red; his appearance must be frightful and there should also be side tusks. He should be clothed in white garments, adorned with a jata-makuta, and all other ornaments. His two hands must be carrying the $\delta \bar{u} l a$ and the $p \bar{a} \delta a$ and the remaining two should be

held in the varada and the abhaya poses. It is stated that Mahādēva should be shaped like Paśupati; Paśupati should be sculptured like Śarva and set up in a temple. And Bhava's description is exactly similar to that of Bhīma, excepting that Bhava is a pacific aspect, and consequently has a calm, peaceful look and is without the side tusks, the criterion and concomitant of the ugra or terrific aspects; the descriptions of the other deities belonging to this group are not found in my copy of the Amśumadbhēdāgama.

As far as it is known, there do not exist any sculptured representations of the groups, the Ēkādaśa-Rudras, the Vidyēśvaras or the Mūrtyashṭaka, at least in any one of the South Indian temples and I do not know if in Northern India these are found anywhere, either receiving $p\bar{u}j\bar{a}$ or not.

(vii). LOCAL LEGENDS AND IMAGES BASED UPON STHALAMĀHĀTMYAS.

Besides the various aspects of Siva described in this and the previous chapters, which are common to the whole of India and are recognized by the Purāṇas, Itihāsas, etc., there are very many images which are met with in different temples and which are associated with certain legends peculiar to each of these temples. For instance, at Jambukēśvara

near Śrīrangam, an elephant and a spider are said to have worshipped Siva in a grove of white jambu tree; we meet with sculptured representations of an elephant pouring with its trunk the water which it had brought from the river Kaveri on the head of a linga and a spider weaving its web in a corner to protect the linga from the rays of the sun. legend in connection with Ekamranathasvamin of Kānchi is that the goddess Parvatī made a penance to Siva standing on one leg, with hands uplifted on the head in the anjali pose; Siva being pleased with her devotions appeared to her under an amra (mango) tree. These pieces of sculpture peculiar to each place are the outcome of the sthalamāhātmya written generally at some later period of the history of the temple and is usually based upon some imaginary event that had occurred in it. The one māhātmya that has contributed very largely to the multiplication of images of Siva is the Hālāsya-māhātmya or the one pertaining to the god Siva at Madura, the capital of the Pandyas. The god Sundarēśvara (the name of the God Śiva enshrined in Madura) is said to have indulged in sixty-four līlās or sports, which are also narrated in later works such as Śivalīlārnava. In all these hlās, Śiva assumed human and other forms for the purpose of succouring help to some one in need of

it. For example, reference may be made to legends according to which he was once pleased to grant heaven to a pious crane; he taught the Mrityunjaya-mantra to a black-bird to protect itself and its species from the aggressions of stronger species; he once took pity upon a litter of motherless pigs and acted the part of their mother and eventually caused them to be re-born as the sons of a human being and bestowed upon them the office of the ministers of the Pandya king and so on. All these sports of Siva at Madura are materialised into stone sculptures which are to be seen everywhere in the extensive temple not only of Madura but also in temples situated in many places adjoining Madura. Since the local legends are so many and the sculptures representing these are numberless, it is practically impossible to deal with them in a work dealing with images which are of universal acceptance.

Two illustrations are however added to give the reader a notion about the nature of such representations. The first, figs. 1 and 2, Pl. CXX, is one symbolising the legend connected with the Ekāmranāthasvāmin temple at Conjeevaram. Pārvatī, according to this legend, was doing penance on the bed of the river Vēgavatī; she

had set up a linga and was offering worship to it daily with intense piety. To disturb her penance with a view to test her mental firmness, god Siva suddenly sent freshes in the river Vēgavatī so as to sweep away the linga and the other objects of worship set up by Pārvatī. When thus suddenly beset with difficulties, Parvati, not knowing how to avert them, hugged the linga to her bosom, so that if it was swept out, she might also perish with it. Siva, pleased with the firmness of devotion of Parvati, appeared to her in person under a mango tree (which stood singly, ēkāmmra) and was joined with his consort. In fig. 1, Pl. CXX, Pārvatī is seen doing penance and fig. 2 on the same plate shows her hugging passionately the linga symbol when it was threatened to be washed away in the flood.

The second illustration, fig. 2, Pl. CXIX, is of Siva who took the form of a sow to suckle a number of the young ones of a pig which was killed in a hunt and which were dying for want of succour. Here, Siva is represented with the usual four arms in two of which he is seen carrying the parasu and the mriga, while with two others he is seen hugging a number of little pigs, which are drinking lustily the milk from the teats of their foster-mother, while some are squeaking and rolling down on the earth

for drawing the attention of the foster-parent to their hungry condition. The photograph reproduced here is that of a piece of sculpture to be found in the Siva temple at Tirupparankungam near Madura.



SUBRAHMANYA.



SUBRAHMANYA.

SUBRAHMANYA is almost exclusively a South Indian deity. There is not a village, however small, which does not possess a shrine for Subrahmanya. In fact the popularity of this deity with the South Indian is so great as to induce him to build shrines for him in all places such as towns, villages, gardens, mountain tops and other odd places. Strangely enough Subrahmanya is less known and less worshipped in Northern India; there are not many temples of this god in Northern India. In Bengal it is stated that he is worshipped by disreputable women on certain occasions, while in the Bombay Presidency no sumangali (a woman whose husband is alive) would visit the temple of Kārttikēyasvāmin (Subrahmanya).

The birth of Karttikeya or Subrahmanya is given at some length in the Balakanda of the Ramayana. Siva, after he was married to Uma, began to indulge in gratifying his love towards her; a thousand years of the gods passed thus but no issue was born. The gods in the meanwhile

becoming alarmed that the offspring which might be born to Mahādēva would be of an extraordinary character, entreated him to practise austerity. Siva acceded to their prayer but inquired what would become of the seed which he had already discharged. The gods replied that this should be received by the earth and Agni and Vāyu should enter it. Agni accordingly entered it and produced a white mountain, where Kārttikēya was born. Out of gratitude, the gods worshipped Śiva; the consort of Śiva cursed the gods that their wives should become barren, because she was denied the pleasure of becoming a mother.

In another place in the same work the birth of Kārttikēya is described differently. While Śiva, the lord of the gods, was performing penance, the other gods went to Brahmā and asked him to provide them with a general in the place of Śiva, their former commander, who had since taken to austerities. To this Brahmā replied that in consequence of the curse of Umā no sons could be born to the gods; but he suggested that Agni could beget a son on Gangā and that the offspring might become the general of the gods. In obedience to the advice of Brahmā, the gods went to the mount Kailāsa and appointed Agni to carry out their wish. Agni accordingly consorted with Gangā and begot Kārttikēya.

SUBRAHMANYA.

The Vana-parvan of the Mahābhārata has another account of the birth of Karttikeva. Indra. whose army $(d\bar{e}vas\bar{e}na)$ was defeated by the $d\bar{a}navas$, was meditating upon his reverses, when he heard the cry of a female calling for help and invoking a husband to afford her protection. Indra seeing that she had been seized by the demon Kēśin remonstrated with him. But the asura did not heed it but hurled his club against Indra. Indra cut it off with his vajra and Kēśin was finally defeated and driven away. Indra then learnt from the woman he had rescued that she was called Devasena (the army of the gods) and that she had a sister named Daityasēna (the army of the demons) and that they both were the daughters of Prajapati. She added that her sister liked Kēśin, but she herself did not; therefore she requested Indra to secure for her a proper husband who would be able to overcome all the enemies of the gods. took Dēvasēna to Brahmā and desired him to provide her with a valorous husband; Brahmā promised that the help-mate of Dēvasēna would soon be born, under the circumstances described below.

Vasishtha and other *rishis* performed an yājña to which the gods headed by Indra went to

receive oblations. Agni, being invoked, descended from the sun, entered the fire, received oblations of the rishis and presented them to the gods. he beheld the wives of the rishis and became perturbed by desires. His heart felt distressed because he failed to obtain the wives of these brahmanas; he therefore resolved to abandon his corporeal form and went away to the forest. Meanwhile, Svāhā, the daughter of Daksha, who was loving Agni from her youth, discovering the cause of Agni's discomfiture resolved to take the forms of the wives of the rishis and to present herself to Agni. Assuming first the form of Siva, the wife of Angirasa, Svaha addressed Agni thus: "Agni, you ought to love me, who am troubled with love for you. I am the wife of the rishi Āngirasa. you will not do so, look upon me as dead". Agni embraced her with joy and delighted her. Assuming the form of a Garudi bird to avoid detection, Svāhā issued from the forest and beholding a white mountain surrounded by palisades of arrows, guarded by seven-hooded snakes and rakshasas and others, went quickly to its summit which was difficult of access and threw the seed into a golden receptacle. Thus did this goddess enjoy the company of Agni by assuming successively the forms of the wives of the rishis. But she could not take

SUBRAHMANYA.

the divine form of Arundhati, the wife of Vasishtha, owing to the power of the latter's austerity and her obedience to her husband. Six times was the seed of Agni thrown by the enamoured Svāhā into the receptacle from the pratipada day (the first day of a fortnight). The collected seed which was discharged (skanna) by Agni generated a son and gave to the child the character of Skanda. Kumāra was born with six heads, twelve arms, ears, eyes and feet, one neck and one belly. He was made the commander of the army of the gods and Dēvasēna was married to him.

The wives of the six rishis who were discarded on suspicion by their husbands repaired to Skanda and complained to him that they were unjustly abandoned by their husbands and consequently became degraded from their former position and entreated him to secure for them heaven Skanda granted them their desire and kept them with him. Svāhā then approached Skanda and informed him that she was his genuine mother and then told him that from her childhood she loved Agni but that her love was unrequited by him and desired that she should somehow be made to live perpetually with Agni. Skanda conferred this boon upon her saying that whatever oblations of brahmanas was introduced by hymns, they

should always lift it and throw it in the fire saying 'Svāhā' and that Agni should dwell continually with her.

Then Prajāpati asked Skanda to go to Mahādēva, the vexer of Tripura. Addressing Skanda as the unconquered, Prajāpati informed him that he had been produced for the good of the gods and of all the world by Rudra who had entered Agni and Umā who had entered into Svāhā. Skanda was received with due honour by the bull-bannered Rudra with his consort Umā.

It is stated about Skanda that because he was honoured by Rudra he was the son of Rudra. Again the brāhmaṇas call Agni Rudra; consequently Kārttikēya is the son of Rudra; the seed which was discharged by Rudra became a white mountain and this seed of Agni was formed by the Krittikās on the white mountain. Skanda, that most eminent deity, being born of Agni, who was Rudra and from Svāhā and the six wives of the rishis was the son of Rudra. Thus then it will be seen a sort of confusion arose about the real parentage of Skanda and attempts are made to establish the identity of Agni with Rudra. This identity is based upon the Vēdic assertions that Agni is the same as Rudra.

SUBRAHMANYA.

Almost the same account is given in all the later works such as the *Kumārasambhava*, etc.

The agamas state that the temple for Subrahmanya may be constructed on all sides of a town except the east and it might face any direction. These temples may be built in capital cities, in towns, villages, on the tops of mountains, on the banks of rivers, in gardens, forests or under large They may stand separately as a svayampradhāna temple or be attached to some others, such as that of Siva. Different kinds of central shrines are prescribed for the temple of Subrahmanya; these may contain from one to seven talas (storeys) and may be surrounded by prākāras or circuits and adorned with mandapas or pavilions, and other adjuncts. As usual the size of the shrine of this god is also determined with reference to the height of the image to be set up in it. The temples of Subrahmanya are to be adorned with either peacocks or elephants placed in the corners of the vimāna, where generally Garuda or Nandi is seen in the temple of Vishnu or Siva respectively.

In a svayampradhāna temple of Subrahmaṇya there are required to be set up eight parivāradēvatas, namely, Yakshēndra, Rākshasēndra, Piśāchēndra, Bhūtarāt, Gandharva, Kinnara, Daityanāyaka and Dānavādhipa. The figures of these are to

be placed on the eight cardinal points of the $pr\bar{a}k\bar{a}ra$; Yakshēndra being on the east, Rākshasēndra on the south-east and so on. These Parivāra-dēvatās are to be sculptured as having two or four arms and they should be of dark complexion and terrific look. If they have four arms, two of the hands are to be held in the varada and the abhaya poses, while the remaining two should carry the khadga and the khētaka. But if they have only two arms, the hands should keep the khadga and the khētaka.

Besides the parivara-devatas mentioned above, the temple of Subrahmanya is required to have eight śarīra-pālakās or body-guards. They are named Shanmukha, Śaktipāni, Kārttikēya, Guha, Skanda, Mayūravāhana, Sēnāni and Śaktihastavān. They are also, like the parivara-devatas, required to be represented with four or two arms; if they have four arms, two hands out of the four should be held on the chest in the anjali pose and the remaining two are to keep in them the vajra and the padma. The śarīra-pālakās may have one or six faces and must be located on the eight cardinal points beginning from the east as in the case of the parivaradēvatās, but perhaps in a second āvaraņa. If they cannot be represented regularly by sculptured figures, at least pīthas representing them must be

set up, with a peacock or an elephant kept in front of them.

The Kumāra-tantra mentions a much larger number of parivāra-dēvatās; eight, twelve, sixteen or thirty-two dēvatas are prescribed in it. If eight devatas are to be set up, we are told that on the east, facing the deity, should be the figure of an elephant that on the south-east, Śāsta; in the south, Brahmā; on the south-west, the Sapta-mātrikās; on the west, Jyēshṭhā; on the north-west Durgā; on the north, Kshētrapa and on the north-east, Sumitraka. The names of the parivāra-dēvatas* of the groups of twelve, etc., are given in the foot-note below.

^{*} The names of the twelve parivāra-dēvatās are, the elephant, Sūrya, Śāsta, Brahmā, Yama, Sapta-mātrikās, Varuṇa, Agastya, Durgā. Nārada, Śrīśa and Sumitra. The following are the names of the sixteen parivāra-dēvatās:—the elephant, Brahmā, Agastya, Nārada, Sumitraka, Śukra, Brihaspati, Durgā, Ditī, Aditī, Chandra, Sūrya, Śāsta, Mahālakshmī and Bhāratī and the Sapta-mātrikās.

To make up the thirty-three parivāra-dēvatas, the following are added to the above mentioned sixteen deities, namely, the Ashṭa-dikpālakas, Sudēha, Surēśa, Sumukha, Bhṛingi, Vāsuki, Ashṭavara (vakra?) Bhṛingi (Bhṛīgu?) Daksha-Prajāpati, Vīrabhadra, Śukra, Bhū, Jyēshtha and two others.

In the north-east corner of the temple of Subrahmanya should be set up either the image of Skanda-Chanda or the famous Sākalya-pīṭha. Skanda-Chanda might have four or two arms; in the first case, the two front hands are to be held in the abhaya and the varada poses respectively, while the back ones should carry the vajrāyudha and a lotus flower.

The image of Subrahmanya is seen sculptured in different ways. We have instances of standing and seated figures of this deity; some have six faces while others only one; some have two arms while others have from four to twelve arms; sometimes the image of Subrahmanya is seen with that of one Sakti (goddess) and often with two. further represented as a boy who has not undergone the upanayana (or the initiation) ceremony or as one who has undergone it. Then again he appears as a youth of resplendent beauty. The seated figure is either on a padmāsana or on a peacock. It is laid down as a rule that if the figure is a seated one, it should have only two arms; if a standing one, four; and lastly, if it is seated upon a peacock, it may have six, eight or twelve arms. The sitting posture is recommended for representing the yoga (dhruva) bera, the standing posture

for the $bh\bar{o}ga$ (utsava) $b\bar{e}ras$ and the figure seated on vehicles for $dhy\bar{a}na$ $b\bar{e}ras$ (images meant for fixing one's thoughts upon and meditating). The image with two arms is said to be $s\bar{a}tvik$, one with four arms $r\bar{a}jasik$ and one with more arms than four $t\bar{a}masik$ in nature.

Subrahmanya with two arms may be sculptured in any one of the five following manners:—

- (i) in the first mode the image might keep in the right hand a padma and the left hand may be resting upon the hip (katyavalambita);
- (ii) in the second mode the right hand may be held in the abhaya pose and the left in the katyavalambita pose;
- (iii) in the third mode the right hand may carry a danda and the left hand may be in the katyavalambita pose;
- (iv) in the fourth mode the right hand may carry the śaktyāyudha and the left the vajra, and
- (v) in the fifth mode the right hand may carry a *śaktyāyudha* and the left a *kukkuta* (a fowl).

In the case of the figure of Subrahmanya with four arms the hands are required to be kept in any

one of the seven poses and to carry articles as given in the following table:—

No.	Right Hands.				Left Hands.		
	I		II.		I.		II.
a. b. c. d. e. f.			Aksham Aksham Sakti Sakti Sakti	īālā iālā	Katyavala Katyavala Akshamāl	mbita mbita ā mbita	Kukkuta. Kamandalu.

Subrahmanya with two or four arms is said to be capable of giving *siddhi* to his worshippers.

The figure of Subrahmanya with six arms should have in its right hands abhaya, khadga and śakti; and in the left hands khēṭaka, akshamālā and kukkuṭa. The image of Subrahmanya with eight arms should be represented as carrying in its hands the vajra, śakti, abhaya, varada, khadga, khēṭaka, bāṇa and dhanus; or, they may keep the padma, vajra, śakti, abhaya, varada, khadga, khēṭaka and pāśa.

Subrahmanya with twelve arms may be sculptured in six different ways; the following table furnishes the information regarding the poses of the hands and the objects carried in them:—

VI.	Abhaya. Prasāritahasta. Abhaya. Bāṇa. Gadā.		XII.	Varada. Hala. Varada. Do. Do.
Υ.	Gadā Pāśa Do. Abbaya Ankuśa		XI.	Sūla Sūla
	; ; ; ; ; ; ;	,	,	
IV.	Dhvaja Chakra Do. Padma Pāśa	հ ան	20]@	Padma Dhanus Kukkufa Danda Do. Pāśa
	613	ക്കാദ	al s	
III.	Kbadga Do. Do. Do. Chakra Khadga		IX.	Kbētaka Kukkuţa Kukkuţa Do. Padma Obakra
		200	0.5	
11	Bāṇa. Do. Dhvaja Do. Wajra. Bāṇa		VIII.	Dbanus Sankha Dhanus Paśa Abhaya Kukkuṭa
	ų		ایا	
H	Sakti Do. Do. Do. Do.		VII.	Vajra ? Vajra Do Śúla, Do.
No.	မှာ (၁)		No.	ಇನ್ ಎಲ್ ಎಕ್

The agamas mentioned the appropriate forms of the image of Subrahmanya that should be set up in temples erected for that deity in towns of different kinds* the image that must grace a temple

The village resided in by learned brahmanas is called a mangala or an agrahāra. The place which has a mixed population of brahmanas and other castes is said to be grama. The place where a rich landlord lives with only his tenants and dependants is called a kutika or an ēkabhōga; (kutika is a Tamil word, kudi, rendered thus in Sanskrit). That portion of a pura (town) which is inhabited by brahmanas and surrounded by their gardens is called a kharvata. A place full of trading population of all classes and is visited by maritime people of other nations and is situated on the sea-coast is called a pattana. The suburb in a vana (forest) or rajya solely inhabited by Sudras is called either a kantaka, khētaka or grāma. The capital of a subordinate chief is called a sibira and the town where the elephants and horses of the king are stationed is a senasthana and that where the king lives and has a large population of all classes, and is provided with many secret passages is called a senamukha. That portion of a town where travellers and sannyāsins are fed and lodged is called a matha. The town where large military forces are stationed is a vidyāsthāna; if the latter has in it the palace of the king also, it goes by the name of rajadhani. Those places which adjoin grāmas, etc., are known by the names of kubja (Tam. kuppam) and chērika (Tam. chēri). The quarters occupied by weavers in a grāma, etc., is a nagari.

^{*} According to the Kāmikāgama towns are divided into the following classes according to its residents, etc.:—

constructed for this deity in the rajadhani (the capital city) of a reigning sovereign is to be one with six faces, six arms, twelve eyes and twelve or six ears. It should keep in its hands the śakti, khadga, akshamālā, abhaya, kukkuta and khētaka. The image that should be set up in a grāma or a prāsāda (palace) should have twelve arms; the right hands of this image should carry the śakti, musala, khadga, chakra, pāśa and abhaya; and the left hands, the vajra, dhanus, khētaka, śikhidhvaja (a banner made of peacock feathers), ankuśa and varada. (See Pl. CXXVIII.) This figure should be of the colour of the rising sun and be draped in red clothes and be adorned with a karanda-makuta, and the yajñopavita and be seated on a peacock with, on either side, a figure of a devi. Though different types of images of Subrahmanya are prescribed for consecration in different kinds of villages there is no positive objection to any of the five types of the image of this deity, namely, those with two, four, six, eight or twelve arms, being set up in any kind of town.

Subrahmanya is known by several names, the chief among them are Kārttikēya, Shanmukha, or Shadānana, Śaravanabhava or Sarajanman, Sēnāni, Tārakajit, Kraunchabhēttā, Gangāputra, Guha, Agnibhū, Skanda and Svāminātha. Most of his

epithets have reference to the circumstances of his Siva cast his seed into Agni who being birth. unable to bear it cast it into the river Ganges; hence Skanda is called Agnibhū and Gangāputra. The seed was then transferred to the six Krittikas when they went to bathe in the Ganges, each of whom therefore conceived and begot a son; all these children afterwards became combined in one being having six heads and twelve arms and eves. Hence he became known by the names of Karttikēya, Shanmukha and Shadānana. According to another account the seed of Siva was cast by the river Ganges into a thicket of reeds (sara) and the boy who came out of the thicket of grass came to be known as the Sarajanman. Subrahmanya pierced the Krauncha mountain and hence he was called Kraunchabhetta. He commanded the army of the dēvas against the asura Tāraka whom he vanquished and killed. Therefore he got the names Dēvasēnāpati and Tārakāri. He is called Guha because he lived in a receptacle for six days before he was fully formed. Because he was born from the discharged seed (skanna) of Siva he was known as Skanda.

The most characteristic weapon of Subrahmanya is the *śakti*; the *Mārkandeya-purāna* gives a short account of the origin of this weapon thus: Sūrya

(the sun) was once so powerful that his heat was causing damage to the world. Viśvakarman, the celestial mechanic, contrived to abstract a portion of the solar glory and rendered him innocuous. 'From the power taken away from Sūrya, Viśvakarman fashioned' the śaktyāyudha for the use of Subrahmanya. It is worth noting that a portion of the solar glory was transferred to Subrahmanya, who, according to the Bhavishyat-purana, took his seat near Sūrva when the daityas attacked him and when the gods rallied round him for his support. The same purāna informs us that the dvārapālakas of Subrahmanya are Sūrya under the name of Rājña and Śiva under the name of Srausha. These facts coupled with the information regarding the origin of Subrahmanya distinctly point to its origin to the sunmyth. We saw in the first instance that Agni was invoked by the rishis for receiving the oblations in their yajña and that he descended from the sun; the Mahābhārata states that on the day the rishis began their yajña the sun and the moon were together, that is, the day was a new-moon day; beginning from the pratipada day the seed of Agni was gathered for six days and on the shashthi tithi Subrahmanya of the colour of the rising sun came into existence. His dvārapālakas, we saw above, are Surya and Siva (who is the same as Agni or Rudra).

A dhyāna-ślōka current in some parts of S. India actually describes him as Sūrya. All these facts clearly point to the sun-myth as the origin of Subrahmanya; his six heads perhaps represent the six ritus or seasons, the twelve arms, the twelve months; the kukkuta or the fowl the harbinger of the rising sun and the peacock whose feathers display a marvellous blending of all colours represents the luminous glory of the sun; the śaktyāyudha is also of solar origin.

Corresponding to the various names of Subrahmanya are images whose descriptions are found in almost all the agamas. The following are some of the important aspects of Subrahmanya dealt with in the Kumāra-tantra, viz.,

i. Śaktidhara.

ix. Shanmukha,

ii. Skanda,

x. Tārakāri,

iii. Sēnāpati,

xi. Sēnāni,

iv. Subrahmanya,

xii. Brahma-śāsta,

v. Gajavāhana,

xiii. Valli-kalyanasundaramūrti.

vi. Śaravanabhava, xiv. Bālasvāmi,

vii. Kārttikēya,

xv. Kraunchabhetta and

viii. Kumāra,

xvi. Šikhivāhana.

To this list are added a few more by the Śrītatvanidhi; the descriptions of these are given briefly below.

Śaktidhara: This aspect of Subrahmanya should have a single face and only two arms. The left hand should bear a vajra and the right one the śakti: the latter weapon is said to represent the ichchhā, jñāna and kriyā śaktis. The following description of Jñānaśakti-Subrahmanya is found in the Śrītatvanidhi: this form of the deity should have only one face and four arms and his head adorned with a jatāmakuta ornamented with rubies, he should wear a garland of cactus flowers, and his body should be smeared with a paste of sandal and there must be on his chest a white yajñopavīta. In three out of the four hands there should be the šakti, kukkuta and vajra and the fourth hand should be held in the abhaya pose. It is therein stated that this aspect of Subrahmanya is the embodiment of jñāna-śakti.

Skanda: According to the Kumāra-tantra this aspect should be represented with one face and two arms and should be of the colour of the lotus. The loins are to be bound by a broad belt and the only clothing which this figure should possess is the kaupīna. The right hand should keep a danḍa while the left one should rest upon the hip (kaṭ-yavalambita). This aspect of Subrahmaṇya is popularly known as the Palaniyāṇḍavar. This is

the description which is given in the Śrītatvanidhi for Vēlāyudha-Subrahmanya. This latter work, however, gives quite a different description of Skanda which is as follows. This aspect of Subrahmanya is required to possess, as in the previous one, one face set with two eyes, and four arms. He should be seated upon a lotus flower (padmāsana). head is to be surrounded by a prabha-mandala: on the head there should be the usual karandamakuta adorned with a wreath of flowers; there must also be ornaments made of rubies and on the waist a broad girdle of fine workmanship. front two hands should be kept in the varada and the abhaya poses while the back hands should carry the kukkuta and the vajra. The colour of this aspect of the deity is said to be that of smoke.

Sēnāpati: This aspect should have the brilliance of the sun and should possess six faces and twelve eyes. One of the arms of Sēnāpati should pass round the waist of his dēvī, who should be seated upon his left lap; the corresponding right hand should keep a lotus. The other hands should hold the following objects in them: śūla, klēṭaka, vajra, dhanus, gadā, ghaṇṭā, kukkuṭa and abhaya.

Under the name Dēvasēnāpati, the Śrītatvanidhi gives the following description: He should have

one face, two eyes and four arms: two of the hands should be held in the abhaya and varada poses respectively and the remaining two should carry the śankha and the chakra; the colour of this aspect of Subrahmanya is said to be black. He should be adorned with all ornaments, and should have a white yajñōpavīta and his body should have a coating of finely smelling sandal paste. The face must be very pretty and a smile must be playing about his lips.

Subrahmanya: This aspect of Skanda should be of the colour of kunkuma (saffron) and be adorned with $k\bar{e}y\bar{u}ra$, $k\bar{u}ra$ and other ornaments. One of the right hands should be held in the abhaya and in the rest must be the sakti, kukkuta, and a padma. The colour of this aspect of the deity should be that of the rising sun and that of the sandal paste and the clothing red. Or, the figure may have only two arms of which one should rest upon the hip (katyavalambita) and the other hand be held in the abhaya pose.

Gajavāhana has also only one face, two eyes and four arms; in one of the left hands he should hold the kukkuṭa while the other should be kept in the varada pose; in one of the right hands there should be the śakti and the other should be held in the abhaya pose.

Śaravaṇabhava should have six heads, twelve eyes and twelve arms. Two of his hands are to be in the abhaya and the varada poses while the remaining ones should carry in them the śakti, ghaṇṭa, dhvaja, padma, kukkuṭa, pāśa, daṇḍa, ṭaṅka, bāṇa and dhanus. The complexion of this aspect is yellow; the face should resemble a full-blown lotus.

The Srītatvanidhi, as usual, gives an entirely different description of Śaravaṇabhava. According to this authority Śaravaṇabhava should have only one face, three eyes and six arms, be of the colour of the rising sun and be seated upon a lion. The body should be covered with ashes (bhasma or vibhūti). There should be in the hands flowery arrows, a bow made of sugar-cane, khadga, khēṭaka, vajra and the kukkuta.

Kārttikēya should have six faces and six arms and be of the colour of the rising sun. Two of his front hands should be kept in the abhaya and the varada poses, while the rest should carry vajra, khēṭaka, šakti and khadga.

According to the Śrītatvanidhi Kārttikēya should have one face with three eyes, ten arms and the complexion of the rising sun. There should be a fruit (or leaf) of the bilvā tree on

the head and in the right hands the śūla, the chakra, the aṅkuśa, and abhaya; in the left hands the tōmara, the pāśa, the śaṅkha, and the vajra and varada. He should have his peacock vehicle by his side. The complexion of this aspect of Subrahmanya should also be that of the rising sun.

Kumāra should hold in his right hands the śakti and the khadga and in the left ones kukkuṭa and the khēṭaka. The Srītatvanidhi substitutes the abhaya and varada in the place of khadga and khēṭaka in the above description.

Shaṇmukha: The colour of Shaṇmukha should be that of kuṅkuma (saffron) and he should be seated on the peacock. As his name indicates he should have six faces, twelve eyes and twelve arms; in the right hands he should have the śakti, bāṇa, the khaḍga, dhvaja, gadā and abhaya; and in the left ones dhanus, vajra, padma, kaṭaka-hasta and varada (and one more object which is perhaps the khēṭaka). Shaṇmukha is here mentioned as the nephew of Vishṇu. The Srītatvanidhi mentions the śaṅkha, chakra, kukkuṭa, pāśa and hala as among the objects held by the hands of Shaṇmukha. It also states that on either side of Shaṇmukha there should be standing two dēvīs called Jayā and Vijayā.

Tārakāri: The figure of Tārakāri is required to be sculptured with twelve arms, in the hands of which there should be the ankuša, dhvaja, khadga, kaṭaka-hasta, abhaya, pāśa, chakra, musala, śakti vajra, varada and khēṭaka. The colour of Tārakāri, is described as equal to a crore of Aruṇas shining at the same time. According to the Śrītatvanidhi, Tārakāri should have only one face and three eyes and he should be seated upon an elephant carrying in two of the right hands the khadga and the śakti and one of them held in the abhaya pose; one of the left hands should be in the varada pose and the remaining hands should keep the khēṭaka and the akshamālā.

Kraunchabhēttā: This aspect of Subrahmanya should have six faces and eight arms. In the right hands there should be the khadga, šakti, abhaya and bāna; and in the left ones varada, vajra, dhanus and khēṭaka. His complexion is to be that of the lotus flower.

Kraunchabhēttā according to the Śrītatvanidhi should be represented with a single face and four arms and three eyes. Two of the hands should be kept in the varada and abhaya poses and the remaining hands should carry flowery arrows and a bow made of sugarcane; or, the front two hands

should be shown as breaking the Krauncha mountain. There should be near him his peacock vehicle.

Sēnāni should also possess twelve arms and twelve eyes; the hands should have in them khadga, chakra, ankuša, šakti, abhaya, šūla, varada, padma, daņda and gadā.

Brahma-śāstā: This is the aspect of Subrahmanya in which he put down the pride of Brahmā by exposing his ignorance of the Vēdas. He should be represented with a single face and four arms; he should have only two eyes. In the back hands there should be the akshamālā and the kamanḍalu and the front hands should be held in the varada and abhaya poses. The colour of Brahma-śāstā should be the red of the lotus flower.

Bālasvāmi is the aspect of Subrahmanya as a child. If he is sculptured as standing by the side of his parents, as in the Sōmāskanda aspect of Śiva, he should be represented as a child carrying a lotus in each hand; if, however, he is shown separately, he may be sculptured with a padma in his right hand and with the left hand resting upon the hip (katyavalambita). The colour of this aspect is also red.

Śikhivāhana is to be of the colour of coral and to have a single face and four arms. In one of

the hands there should be held the *śakti* and in the other the *vajra*, while the remaining ones should be held in the *abhaya* and the *varada* poses respectively. He is said to be the destroyer of the enemies of the gods.

Vallikalyanasundara: In this aspect Subrahmanya is sculptured as being married to Valli. He should be represented in this case as carrying in the back right hand the akshamālā and the front hand should be held in the abhaya pose; the front left hand should rest upon the hip and the back hand should carry a kamandalu. Brahmā with a sruva in his hand should be shown as officiating in the ceremonies in front of the fire that should be sculptured as burning in a kunda. Vishnu should keep in his hands a water-vessel ready to pour water in the act of giving the girl in marriage to the bridegroom. A host of gods and goddesses should be shown as offering praises to the married couple. Both the bride and the groom should be adorned with all ornaments appropriate to the occasion. The colour of Subrahmanya in this aspect also is red.

The Śrītatvanidhi adds the description of the following aspects of Subrahmanya, namely, Agnijāta-Subrahmanya, Saurabhēya-S., Gāngēya-S. Guha-S., Brahmachāri-S., and Dēśika-S.

Agnijāta-Subrahmanya should have two faces, eight arms and a white complexion; his neck should be of black colour; he should carry in three out of the four right hands the sruva, an akshamālā and a khadga and the remaining hand should be kept in the svastika pose; in three of the left hands there should be the vajra, kukkuṭa, khēṭaka and an ājya-pātra (vessel of ghee or clarified butter). He should be sculptured as engaged in the act of offering fire sacrifice.

Saurabhēya-Subrahmanya should have four faces, eight eyes and eight arms and should be seated upon a kamalāsana; in the right hands there should be the śakti, a lotus, flowery arrows and abhaya; and in the left hands vajra, a bow made of sugar-cane, a śūla, and varada. He should be standing with his right leg kept firmly on the ground and the left leg somewhat bent. His colour should be that of the lotus flower.

Gāngēya-Subrāhmaṇya is required to be represented with a single face, three eyes and four arms. The head must be adorned with a karaṇḍa-makuṭa; he should be standing upon a makara (a kind of fish) and should be carrying a flag on which is painted a kukkuṭa, and should be adorned with nālōtpala flowers. In his right hands should be a paraśu and a pūrṇa-kumbha (a vessel filled with

water); in the left hands he should keep an arani (a piece of wood which is used in generating fire by friction) and a kukkuta. The colour of this aspect of Subrahmanya is that of gold.

It might be noticed that in all these aspects the descriptions are such as to suit the nature of the aspect; for example Subrahmanya, the son of Agni, is said to have two faces, the same number as possessed by Agni; he carries an ājya-pātra sruva and other objects necessary for making fire-offerings. Similarly, in the case of the Gāngēya-Subrahmanya, or Subrahmanya the son of Gangā, he is required, like Gangā, to be standing upon a makara, carry a pūrnakumbha and adorned with nīlotpala or water-lilies, objects characteristic of rivers.

Guha-Subrahmanya should have one face, three eyes and four arms. His head should be adorned with a kirīṭa made of gold set with rubies. In the right hands there should be the vajra and the śula and the left hands should be held in the varada and the abhaya poses. The colour of Guha is black and that of his clothes white. His Dēvī should be by his side and they should look like a newly married couple.

Brahmachāri-Subrahmanya: Subrahmanya in this aspect should have two eyes, two arms and be

standing upon a padma. He must have a tuft of hair on his head, a yajnōpavīta, mauñji (grass girdle) and kaupīna. The right leg should be firmly placed upon the padma and the left one slightly bent and rested upon it. In the right hand there should be a daṇḍa and in the left a vajra. His complexion should be red.

Dēśika-Subrahmanya: This is the aspect in which Subrahmanya taught Siva, his own father, the significance of the sacred syllable om. As a teacher he should be represented as possessing one face, six arms and as seated upon the peacock. His head should be adorned with a karandamakuta; two of his hands should carry the śakti, one an akshamālā and two others kept in the varada and the abhaya poses; the remaining hand should perhaps be held in the chinmudra pose. Siva in the aspect of a disciple is called the Sishyabhāva-mūrti. The Mānasāra gives a description of the form of Sishvabhāvamūrti. Siva should be seated in front of his teacher Subrahmanya crosslegged, with one of his right hands kept closing his mouth and another kept on the chest in the inana-mudra pose; the other two hands should carry the tanka and the mriga. He should have a white complexion and his face should resemble the full-moon. His head should be adorned with a

crescent moon. Pārvatī, his consort, should also be standing by his side.

Pls. CXXI-CXXIX illustrate the various aspects of Subrahmanya. Fig. 1, Pl. CXXI, belongs to the collection of the late Mr. M. K. Nārāyaṇasvāmi Ayyar and represents Skanda or Vēlāyudha-Subrahmanya. In the right hand of the image is a daṇḍa and a sakti is kept resting on his right arm. The left hand rests upon the hip. The image is clothed with only a kaupīna and wears the ornaments generally worn by boys. This is a modern piece of work.

Fig. 2 on the same plate is the photograph of the image of Kumāra belonging to the Śiva temple at Tiruppālatturai. The image has four arms; in the right hand at the back there is the śakti and in the back left hand the vajra; the front right and the left hands are kept in the abhaya and the varada poses respectively. A śaktyāyudha rests upon the right front arm.

Pl. CXXII is the reproduction of the photograph of Subrahmanya with his two consorts Dēvasēna and Vallī to be found in the Nāgēśvarasvāmin temple at Kumbhakōṇam. It is precisely similar to the figure of the Tiruppālatturai temple. Herein, Subrahmanya has behind him his peacock.

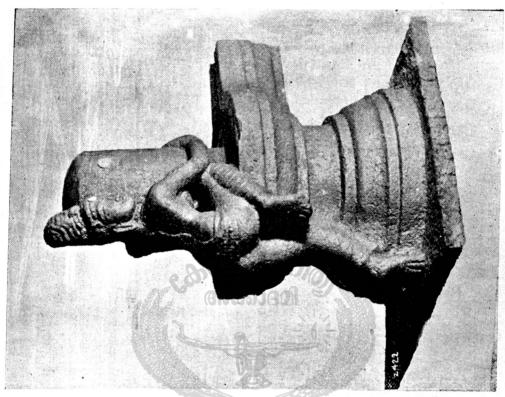


Fig. 2. Parvatí embracing the linga.

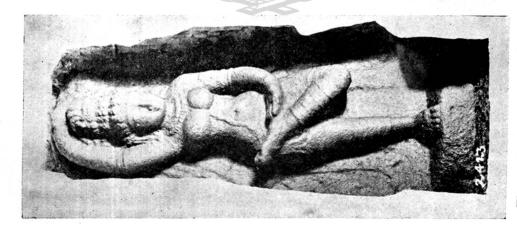


Fig. 1. Pārvatī doing penance: Stone: Paṭṭiśvaram.

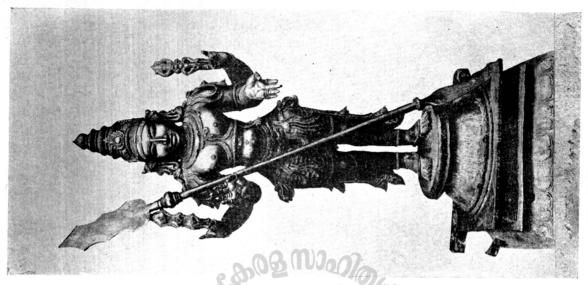


Fig. 2. Kumāra: Bronze: Tiruppālatturai.

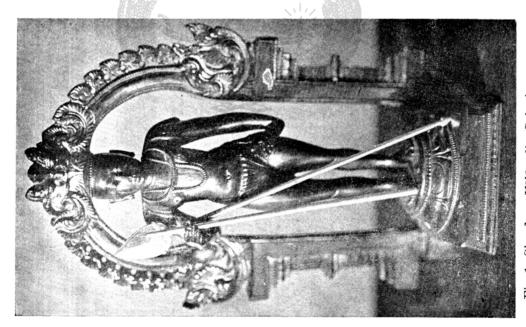
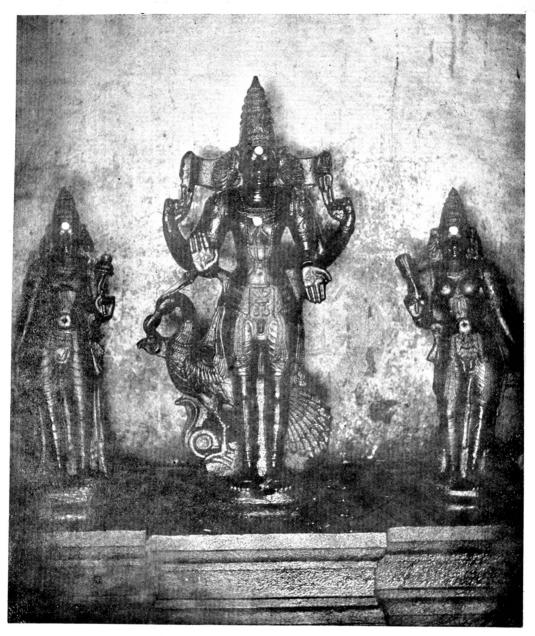


Fig. 1. Skanda or Vēlāyudha-Subrahmaņya: Bronze: Mr. M. K. Nārāyaṇasvāmi Ayyar's Collection.



Vallī. Subrahmaņya. Dēvasēnā.
Subrahmaņya with his consorts Dēvasēna and Vallī:
Stone: Kumbhakōṇam.



Mahāvaļļī. Subrahmaņya. Dēvasēnā.

Subrahmaņya with his consorts Dēvasēnā and Vaļļī:

Bronze: Tiruvorriyūr.

The description of the Dēvīs of Subrahmanya is given as follows in the Kumāra-tantra: Mahāvalli should be of black complexion and should have a smiling face. She should stand with her right leg kept firmly on the ground and the left leg kept somewhat bent and placed on it. She should be holding in her left hand a padma (lotus) and her right hand should be hanging by her side. The complexion of Dēvasēna is red and she should also have a smiling face and standing with her left leg kept firmly on the ground and the right one somewhat bent. She should carry in her right hand a nīlōtpala flower, and the left one should be hanging. These descriptions are rigidly observed in the sculpture of the Nāgēśvarasvamin temple.

Pl. CXXIII is exactly similar to the previous one. The original of this sculpture is in the Siva temple at Tiruvorriyūr and is executed very skilfully.

The photograph reproduced on Pl. CXXIV is that of a piece of sculpture belonging to one of the rock temples at Ellora. The central figure, Subrahmanya, has four arms and a single face. The front right hand which is broken seems to have held the *śakti*, whose head is visible near the figures of a Dēva and his Dēvī sculptured on the upper left corner. The back right hand rests upon the hip;

the front left hand carries a kukkuta and the back left hand embraces the peacock which stands to the left of Subrahmanya. There are on either side a goat-headed attendant of Subrahmanya; one of these must be Daksha-Prajapati, who is said to be one of the parivara-dēvatās of Subrahmanya. figure on the left has its left arm crossed against its chest and keeps its right one as if going to close his mouth, -attitudes which show a great deal of reverence. The figure on the left of Subrahmanya has its left hand resting upon its hip and keeps something in its right hand. On either side of the figure of Subrahmanya and soring in the air are two Dēvas with their Dēvis praising him. The central figure of Subrahmanya has an yajñōpavīta, a udarabandha and a fine $h\bar{a}ra$; the ears are adorned with two different kinds of kundalas and the head is surmounted with a karanda-makuta, round which there is a prabhā-mandala.

Pl. CXXV is the photograph of Subrahmanya with his consorts and resembles the other two photographs described above. The only difference consists in that the figure of Subrahmanya in this instance bears the śakti and the kukkuṭa in its back right and left hands respectively, while, as in the other instances, the front right and left hands are kept in the abhaya and the varada poses

respectively. The person of Subrahmanya is elaborately adorned with all sorts of ornaments.

Fig. 1, Pl. CXXVI is a piece of ivory carving executed in the School of Arts at Trivandram and closely resembles the previous sculpture. Fig. 2 on the same plate represents Subrahmanya as seated upon the peacock; the right leg is hanging while the left one is bent and rested upon the peacock. The front hands are in the abhaya and the varada poses, and the back hands keep in them the śakti and the vaira. Fig. 3 on the same plate portrays Subrahmanya as seated upon the peacock. embracing his consort with his right arm and keeping in his left hand a bow; whereas the Devi embraces her lord with her left arm and carries in her right hand an arrow. Fig. 2 may be taken as Sikhīvāhana and fig. 3 as Sēnāpati.

Pl. CXXVII illustrates the description of Shanmukha. This beautifully carved figure belongs to the Siva temple at Paṭṭīśvaram. It has twelve arms of which two are held in the abhaya and the varada poses and the remaining ones carry the śakti, ṭanka, chakra, khaḍga and musala (or pāśa?) and vajra, dhanus, bāṇa, khēṭaka and śankha. The figure has six heads of which three are visible in the photograph. Behind the figure of Subrahmanya is his peacock.

Pl. CXXVIII is almost similar to the previous one; in addition to the weapons mentioned in the last plate, there is in this a śaktyāyudha made separately and kept leaning on the back arms. The padmāsana upon which this image stands is hexagonal, specially so made to agree with the six faced nature of the deity for whom it serves as a pedestal.

Pl. CXXVIIIa is a piece of sculpture which is to be found in the temple at Aihole and represents Tārakāri. In this Subrahmanya is seen riding a peacock and spiritedly attacking the fallen Tārakāsura with his śaktyāyudha which he wields with his right hand. The left hand carries the vajra. On either side of Subrahmanya are two Dēvas in the ālāḍhāsana posture, flying in the air and praising him. Above and on either side of the central figure are two persons carrying offerings and flower garlands.

Pl. CXXIX is a fine piece of sculpture to be seen in the front mandapa of the temple of Siva at Tirupparankungam near Madura. It represents the scene of the marriage of Subrahmanya with Dēvasēna. Subrahmanya is standing on the right with his right hand stretched out to receive the water which Indra is ready to pour from a water vessel, standing behind Dēvasēna on the left.



Subrahmanya: Stone: Ellora.



Subrahmanya with his consorts Dēvasēnā and Vaļļī; Stone: Kumbhakōnam.



Fig. 3. Sēnāpati: Stone: Madras Museum.

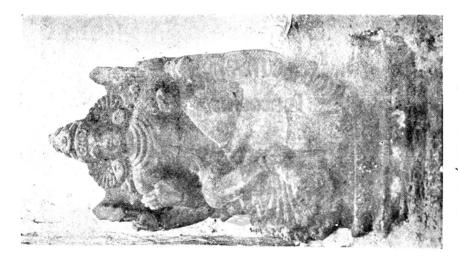


Fig. 2. Śikhivāhana: Stone: Kumbhakōṇam.

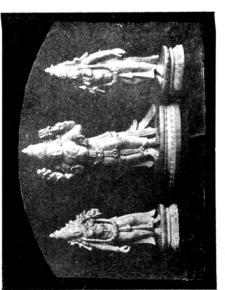


Fig. 1. Subrahmanya with his two consorts: Ivory: Trivandram.



Shanmukha: Stone: Paţţīśvaram.

Subrahmanya has in the front left hand a lotus and in the back left one the *śakti*; it is not apparent from the photograph what other object is held in the back right hand.

Indra is seen keeping in the right hand the tanka and in the left the vajra and with his right hand he is pouring water into the hand of Subrahmanya.

Brahmā is seated in a countersunk surface below doing $h\bar{o}ma$ (fire offerings) in connection with the marriage of Subrahmanya.

The modesty of the bride is very well portrayed in this piece of sculpture.

The Kumāra-tantra gives the description of the dvārapālakas of the shrine of Subrahmanya. They are called Sudēha and Sumukha; both of these are said to be brāhmanas. They should be represented with one face and two or four arms. If they possess two arms only, the right hand should be held in the abhaya pose and the left hand should keep a gadā. If they have four arms, the back hands should keep in them the vajra and the śakti and the front hands as in the case of the two-armed figure. One of these should be of red complexion and the other black; they must be adorned with all ornaments and should have sidetusks. Their head must have the karanḍa-makuṭas.

Sudēha should be to the right and Sumukha to the left of the entrance.

Another attendant of Subrahmanya is called His story is given thus in the Kumāra-There once lived a good brāhmaṇa named Svarnāksha in Kāśi; he had a son named Sumitra who had been worshipping Skanda in due form during his three consecutive births. Subrahmanya was pleased with his devotion to himself (Subrahmanya) and gave him the name Sumitra (a good friend) and made him the head of the ganas and gave him a place near him. Then follows a description of the image of Sumitra; Sumitra should be sculptured according to the uttama-navatāla measure, with two eyes, two arms and a red complexion. He should have a fine looking face and should be youthful possessing side-tusks. The head should be covered with a karanda-makuṭa hiding his tuft of hair or a jatā-makuta. The right hand should carry the śakti and the left hand should be kept on the hip (katyavalambita). Or, the hands may be kept in the anjali pose on the He may be sculptured either as seated or chest. as standing on a padmāsana.

Pl. CXXX is the reproduction of the photograph of Sumukha the left gate-keeper of the shrine of Subrahmanya in the great Siva temple at

SUBRAHMANYA.

Tanjore. The front right hand of the image bears a short sword, while the front left hand carries a shield; the back right hand is in the $s\bar{u}chi$ pose and the back left hand in the vismaya pose. The right leg of the figure of Sumukha rests upon the head of a lion, and the left foot of the image stands upon a $padm\bar{a}sana$. It is one of the finest pieces of sculpture to be found in the Brihadīśvara temple at Tanjore.





Shaṇmukha: Bronze: Nallūr.



Tārakāri-Subrahmaṇya: Stone: Aihoļe.



Dēvasēnā-Kalyāņasundaramūrti: Stone: Tirupparankungam.



Dvārapālaka of the Subrahmanya shrine; Stone: Tanjore.

NANDIKESVARA OR ADHIKA-RANANDI.



NANDIKĒŚVARA OR ADHIKĀRANANDIN.

A T the entrance into many an important temple of Siva in Southern India one meets with a pair of images, of which one is a male figure and the other a female one, the consort of the former. The male figure is shaped exactly like that of Siva in the aspect of Chandraśēkharamūrti. It is seen standing upon a padmāsana and carrying in its back hands the paraśu and the mriga; but, unlike the figure of Chandraśēkharamūrti, which keeps its front hands in the varada and the abhaya poses, that of Adhikāranandin has them folded on the chest in the añjali pose. The figure of Adhikāranandin is sometimes mistaken by the less informed persons for that of Siva.

Three different accounts are found of the origin of Adhikāranandin. According to the Śiva-mahā-purāṇa, he was the son of the rishi Sālankāyana; the following account is given of him by this authority: Sālankāyana, who was long without a

son, was doing penance under a sāla tree in a place called Sālagrāma. Appreciating his austerities, Vishņu appeared before him and asked him to request for any boon he desired. The rishi prayed that he may be blessed with a son of great virtue. Immediately after this request was made, a person sprang from the right of Vishņu, who resembled Śiva in every way. He was given the name Nandikēśvara. The purāna adds that this was the forty-ninth birth of Nandikēśvara.

A second account of the birth of Nandikēśvara runs as follows: in the Trētā-yuga, a rishi named Nandi was performing a severe penance on the peak called Muñjavān on the Mandara mountain. Šiva pleased with the devotion of Nandi presented himself before the rishi. The latter requested Siva to grant him the boons that he should have unshakeable faith in and love for Siva, as also that he should be made the head of the gaṇas. Siva granted him the boons with pleasure and disappeared. Indra and the other gods were overjoyed to see the bliss that befell the rishi Nandi and praised him for his good fortune.

The Linga-purāṇa has a third account of the origin of Nandikēśvara. A blind rishi named Silāda was practising penance with a desire to obtain an immortal son, not born of human beings.

NANDIKEŚVARA OR ADHIKĀRANANDI.

Indra becoming pleased with the austerities of this rishi resolved to fulfil the rishi's desire and approached him and told him that no one but Siva could grant him what he wanted and directed him to address his penances to that deity. He did as advised by Indra, and Siva pleased with him, promised that he would himself be born to the rishi as his son; thereby he intended to satisfy Brahmā also who was desirous of Siva taking a human incarnation. After some time, Silāda was engaged in a sacrifice (yaga); a lad proceeded from the room in which the rishi Silāda was performing the yāga; he looked precisely like Siva, with a jatā-makuta on his head, three eyes and four arms. He was carrying in his hands the śūla, the tanka, the gadā and the vajra. Because Silada became pleased with the fulfilment of his desire by the appearance of this, his son born not by human agency, Siva gave the lad the name Nandi and disappeared.

Then Silāda and his son Nandi repaired to the former's āśrama. There the boy lost his superhuman form and became quite like any ordinary mortal. Though feeling sorry for the change, Silāda performed on his son the usual ceremony such as upanayana, when the boy attained the seventh year of age; he soon became well versed in the Vēdas. Some time after, two rishis named Mitra

and Varuna came to the asrama of the rishi Silada as his guests; these gazed intently at Nandi and perceived through their mental vision that the life of the boy was to come to an end in one year more. They informed this sad news to the father of the boy. The rishi and his father Sālankāyana sank in despair on hearing the prognostication of their guests, and swooned. But, Nandikēśvara, though internally perturbed, began to meditate upon Siva so intently that the latter appeared to him and took hold of him in his arms and threw round his neck the flower garland which was hanging round his own neck. Forthwith the boy was changed into a being endowed with three eyes, ten arms and appearance which exactly resembled Siva. The latter blessed this metamorphosed Nandi to be free from old age and death and also anointed him as the head of his ganas and married him to Suyaśa, the daughter of the Maruts.

The name Nandikēśvara, 'the tawny coloured dwarf' and a follower of Śiva occurs in the Rāmā-yaṇa (V. 17, Sec. 16 of the Uttara-kāṇḍa). There he is stated to be another manifestation of Śiva (apara tanuh) and that when he was keeping guard over the Kailāsa, Rāvaṇa, the lord of Laṅkā and of the Rākshasas, came driving in his ærial car and wanted to cross the abode of Śiva. But he was

NANDIKĒŚVARA OR ADHIKĀRANANDI.

promptly stopped by Nandikēśvara. Upon this Rāvaṇa made contemptuous remarks concerning the monkey-face of Nandikēśvara. Incensed at the insult offered to him, he cursed Rāvaṇa that beings possessing the same shape as himself and of similar energy (that is, monkeys) would destroy the race of Rāvaṇa.

Nandikēśvara is mentioned also in the Bhāgavatapurāṇa. During the yāga that Daksha-prajāpati was performing, he spoke tauntingly of Śiva. Nandi grew angry at the insult offered to his lord Śiva and pronounced maledictions against Daksha and the other revilers of Śiva.

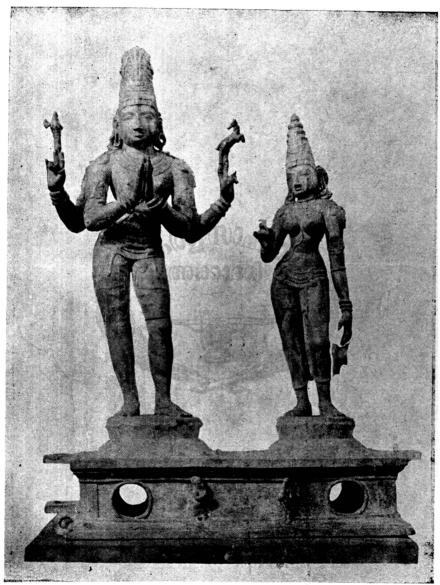
The Vishnudharmottara gives the following description of Nandikeśvara. He should have three eyes and four arms and a red complexion. His garments should be made of tiger's skin; in one of his hands there should be the triśūla and in another the bhindi; a third hand should be held over his head and the fourth held as though he is commanding a host of people. His gaze should suggest that he is seeing objects at a great distance and regulating the large crowd of devotees resorting to offer worship to Śiva.

Nandikēšvara is more often represented as a bull than as a bull-faced human being or as a

duplicate of Siva. The former is kept lying in front of the central shrine of all Siva temples.

An illustration of Adhikāra-Nandin is given on Pl. CXXXI. The original of the photograph therein reproduced is in the temple of Siva at Valuvūr. It is sculptured precisely like Siva in the aspect of Chandraśēkharamūrti, carrying the paraśu and the mriga in the back right and left hands respectively, and standing upon a padmāsana; but unlike Chandraśēkharamūrti who keeps the front right and left hands in the abhaya and the varada poses, Nandikēśvara has them folded on the chest in the añjali pose. The body has three slight bends in it (tribhanga). On his head are the jatā-makuṭa and the Gangā and the crescent moon.

Pl. CXXXII is the photograph of the bronze Nandi in the Siva temple at Panchanadikkulam; it is an ordinary bull couchant and is placed in the mahāmanḍapa of the Siva temples generally.



Adhikāra-Nandin: Bronze: Valuyūr.



Nandi: Bronze: Pañchanadikkulam: (Tanjore Dt.).



Fig. 1. Chandēśvara (seated): Stone: Tiruvorriyūr.



Fig. 2. Chandəśvara (standing): Bronze: Marudantanallūr.



Kaṇṇappa Nāyanār: Bronze: Madras Museum.

CHANDESVARA.



CHANDĒŚVARA.

THE story of Chandeśvara, how he worshipped Śiva and attained to the position of the leader of the *bhūtagaṇas* of Śiva, has been given already under Chandeśanugrahamūrti. The image of Chandeśvara is essential in a Śiva temple and should be set up in the north-east corner with reference to the central shrine of the temple.

The image of Chandēśvara may be set up in a shrine unattached to any temple, or as one of the parivārā-dēvatas or attendant deities in a Śiva temple. In the first instance, the shrine of Chandēśvara is said to be svatantra and in the second paratantra. The svatantra temple of Chandēśvara may be situated in any of the eight directions (north, north-east, etc.) or in the centre of towns and villages. The temple of Chandēśvara may range in size from a mere shrine of one cubit cube to a magnificent temple with a base of thirty cubits square, surmounted by a vimāna of one to seven talas or storeys in height, ornamented with the

figures of Chaṇḍēśvara or any other deity on the corners of each tala (storey); or, there might be in these corners figures of Nandi, the bull couchant. In the case of the temple of svatantra Chaṇḍēśvara, it is required to face any one of the directions except the north; this temple should have prākāras, maṇḍapas, etc., in proportion to the dimensions of the central shrine.

Surrounding the central shrine there should be eight parivara-mūrtis, named Rudrabhakta, Rudra-Chanda, Chandama, Mahābala, Vīrya, Tankapāni, Īśasēvaka and Rudrakōpaja. They should all be of white complexion, big-bodied and with the pair of front hands held in the anjali pose and the back pair carrying in them tankas. They may be represented either as standing or seated in the vīrāsana attitude and draped in elephant skins; they should terrific countenances. Instead of Rudrabhakta and others, Indra and the other Dikpālakas may be made the parivaras of the temple of Chandeśvara. They may be represented as actual anthropomorphic figures or with simple pithas (as in the case of the Sapta-Mātrikās, see Vol. I, Pl. CXX). In front of the temple of Chandēśvara there should be, as in Śiva's temples. a Nandi or couchant bull, and at the main entrance of the temple there should be two gate-keepers

CHANDĒŚVARA.

named Chandanuga and Chandabhritya. These two should be sculptured with two arms and carrying clubs in their hands; sometimes they may be dispensed with also.

The figure of Chandeśvara should be fashioned according to the madhyama or adhama-dasa-tala vidhi as is given in Pratimālakshana or instructions given for the making of images; different descriptions are found in the agamas for making the image of Chandesvara. In the first instance, we see it stated that it might be sculptured as seated upon a padmāsana; its look should be terrific, as if fire would burst out of its face; the colour of Chandesvara should be jet black and there must be a sarpayajñopavīta on its body. head should be adorned with a jata-makuta, in which there should be the crescent of the moon, as in the case of Siva. Chandesvara, according to this description, should have four faces, four arms and twelve eyes. In the right hands there should be the akshamālā and the triśūla and in the left hands the tanka and the kamandalu.

A second description of the image of Chandeśvara is as follows. The complexion of this deity should be conch-white; there should be three eyes and four arms and in the jata-makuta the crescent

moon. The figure of the deity should be seated in the $v\bar{i}r\bar{a}sana$ posture and should carry in its back hands the dhanus called the $Pin\bar{a}ka$ and the $b\bar{a}na$ called the $Am\bar{o}gha$, while the front hands should be kept in the varada and abhaya poses.

According to the third description, Chandesyara may be represented as either standing or sitting, with only a pair of arms but with three The colour of the body is here also required to be inky-black. As in the other cases there should be the jatā-makuta on the head. If the figure is made a seated one, the right leg should be hanging below the seat and the left leg should be bent and rested upon the seat. The left hand may either be placed on the left thigh or held in the varada pose. In the right hand there may be a tanka; or both hands may carry tankas; or both hands may be folded on the chest in the anjali pose. Or, the figure may be sculptured as seated in the utkutikāsana posture with the head slightly bowed down as in deep sorrow, but with a face full of peace.

In the fourth mode of representing Chande-śvara, he must be sculptured as having four arms three of which should be carrying the tanka, the pāśa and the śūla and the remaining one held in the abhaya pose.

CHANDĒŚVARA.

"In the descriptions found in the works of the Simhaladeśa (Ceylon) * it is stated", so says the Kāmikāgama, "that Chaṇḍēśvara should be represented in the Kritayuga with eight arms, in the Trētāyuga with six, în the Dvāparayuga with four and in the Kaliyuga with two only. But", the same authority adds, "no such thing is mentioned in the works of the other countries".

Again, Chaṇḍēśvara may be shown singly or with his consort Dharmanīti. If his Dēvī is also sculptured, she should be adorned with all ornaments and should carry a nīlōtpala in her hands. Her colour is also to be black.

The Kāranāgama states that Prachandachanda, Vikrāntachanda, Vibhuchanda, Vīrachanda and another whose name is not given came from the Pañchabrahmās. The stewardship of the house of Śivawas bestowed in the Kritayuga upon Prachandachanda, in the Trētāyuga upon Vikrāntachanda, in

^{*} This is clear evidence that there existed in Ceylon the worship not only of Buddha but of the various deities of the Hindu cults and that there existed text-books in that country also containing descriptions of images, which sometimes differed from the readings of those on the continent of India. Evidently some of those Buddha āgamas quoted by Dr. Anandakumārasami in his "Simhalese Art" belong to the category of works referred to in the Kāmikāgama.

the Dvāparayuga upon Vibhuchaṇḍa and in the Kaliyuga upon Vīrachaṇḍa.

In the case of paratantra Chandesvara his shrine should be facing the south and, as has been already mentioned, be situated on the north-east corner of the first prākāra of the Siva temple. According to the Kāranāgama the paratantra Chandesvara may have three eyes and four arms or only two eyes and two arms, be terrific in appearance, and have a jatā-makuta on the head. Of the four hands two are to be kept in the abhaya and varada poses and the remaining two should carry the pāśa and the paraśu. If however there are only two hands, one of them should be in the varada pose and the other should carry a tanka. There should be a white yajñōpavīta on the body which should be adorned with all ornaments also. The figure of Chandesvara may be either standing or sitting.

Two illustrations are given on Pl. CXXXIII. The very well-executed original stone sculpture is placed in a very dark corner of the mandapa in front of the central shrine of the Siva temple at Tiruvorriyūr. It is seated in the vīrāsana posture and it carries a parašu in its right hand, the left one resting upon the left lap. There is a figure of Chandēsvara carved on the north of the central

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shrine of the Śaiva cave called Dhumar Lena in Ellora; it has been mistaken by Dr. Burgess for "Śiva as a $y \bar{o} g i$ or ascetic, with a club in his left hand, and seated on a lotus."

The second illustration is of the standing Chandesvara: it belongs to the temple at Marudantanallūr. The figure has only two arms and the hands are held in the añjali pose. A ṭaṅka rests on the left arm.



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BHAKTAS or devotees whose images are also enjoined to be set up for worship in temples may belong to the Brāhmana, Kshatriya, Vaiśya or the Sūdra caste; or of mixed castes; males or females; they may be āchāryas or crowned monarchs; living or dead. All that is wanted to apotheosise them is that they should be bhaktas or acknowledged devotees. Such devotees should be worshipped in images. These images may be set up either in separate temples (svayam-pradhāna) or in the temples of some deity whose devotee the bhakta happens to be, as a dependent on that deity (an anga). As instances of the former may be pointed out the temple of Kannappa Nāyānar, the hunter saint, on the hill at Kālahasti; and of Kulaśēkhara Alvar at Mannarköyil near Ambasamudram. attendant or anga class of images are found in all important temples of S. India. The well-known sixty-three (Aruvattu-mūvar) Saiva saints and the twelve Alvars or Vaishnava saints of Dravida are seen invariably in Saiva and Vaishnava temples in S. India.

A svayam-pradhāna or independent temple of a bhakta may be constructed on the top of a hill, on the bank of a river, in vanas (gardens) and in grāmas (towns). The aiga or dependent class of bhaktas are required by the āgamas to be set up near the place where flower-garlands for the use of the temple are made. The first class of images may have parivāras or attendants, while the latter should not possess any for the obvious reason, namely, that they are themselves depending upon others.

Bhaktas may be represented by anthropomorphic figures, or, in the case of Saiva bhaktas. as Sivalingas, or occasionally also in the form of Siva himself. But in the case of Vaishnava bhaktas they are generally represented as actual human beings just as they appeared when they were living. The images may be made of stone, clay, metal, wood or gems. They may be carved in half relief or in the round (ardhachitra or chitrābhāsa). They should be sculpashta-tāla measure, according to the either as standing or as seated on a padmāsana or a simhāsana. They may be sculptured with or without a tuft of hair on their head; if they are shown with a tuft it should be neatly done up in a knot on the top of the head;

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if they are not to possess a tuft of hair, their head should be shown as clean shaven. If the devotee is a crowned monarch or a ruling chief he should be sculptured with a kirīṭa or karanḍa-makuṭa on his head. The bhaktas may be made to carry in their hands any object which is generally associated with them or they may have their hands held in the añjali pose, or the attitude of worship. They may be sculptured as singing, dancing or doing pūjā. They should be adorned with all ornaments and if the bhakta is a female, she should be decked with such ornaments as are appropriate to her sex.

The following are the lists of the Saiva and Vaishnava saints of S. India:—

I. ŚAIVA SAINTS.

No.	Name.	Caste.	Occupation.	Place of birth.
1 2 3 4 5 6 7 8	Tirujñānasambandha. Tillai Brāhmaṇas Kalaya-nāyanār Muruga-nāyanār Rudra-Pasupati Sigappuliyār Gaṇanāthar Pūśalār	Brāh- maṇa. Do. Do. Do. Do. Do. Do. Do.	Temple priest. Do. Do.	Shiyāli (Tan- jore). Chidambaram. Tirukkadavür, Tiruppugalür. Talaiyür.
. 9	Chandēśar	Do.	1	Śēyñalūr.
10	Somāsimāraņār	Do.		
11	Naminandiyār	Do.	-	Ēmappērūr.

No.	Name.	Caste.	Occupation.	Native place.
12	Appūdiyadigaļ	Brāh- mana.		Tingaļūr.
13	Nilanakkar	Do.		Tiruchchātta-
14	Sundaramūrti	Do.		mangai. Tiruvennai- nallür.
15 16	Pugalttunaiyār Siruttondar	Āmātya. Do.		Tiruchcheń-
17	Kō-Chehengannan .	Crowned monarch.		gāṭṭaṅguḍi.
18 19	Pugalehehölar Arunmäniyär	Do. Do.		
20	Idangaliyar		007	
$\frac{21}{22}$	Nedumāran	Do.	1(0)	
	Sēramānperumāļ	Do. 13		Tiruvañjaik- kalam.
23	Narasingamunaiya-	Ruling	- ベンタ	Ruling with
	raiyar.	Chief.	- 1 - 3	Tirukkōva-
		(Ksha-		lür as his
24	77-	triya).	4	capital.
24 25	Kūrruvar	Do.		
26	Kalar-chingar Meypporulār	Do. Do.		
27	Meypporular	Do. Do.		
28	Kāraikkālammaiyār	Vaisya.		Kāraikkāl.
29	Mürtinävanär	Do.	1	Madurai.
30	Kalikkāmanār	Do.		mauurai.
31	Amarnīdiyār	Do.		Palaiyārai.
32	Iyarpagai	Do.		Kāvirippum- pattiņam.
33	Műrkkanāyanār	Vellāļa.		
34	Seruttuņaiyār	Do.	1	
35	Vāyilār	Do.	1	
36	Kötpuliyar	Do.		
	Saktiyar	Do.		
	Arivāttāyaņār	Do.		Kanamangai.
39	Iļaiyāņgudimāraņār	Do.	1:	Iļaiyāngudi.

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No.	Name.	Caste.	Occupation.	Native place.
40	Śākkiyar	Vellāla.		
41	Māṇakkañjārar	Do.		Kañjanūr.
$\overline{42}$	Viran-mindar	Do.		ramjaiar.
43	Muṇaiyaduvār	Do.		Tiruchcheng- ungür.
44	Ēyarkōṇ-Kalikkā- maṇār,	Do.		Perumanga- lam.
45	Tirunāvukkaraśu (Appar).	Do.		Tiruvāmūr.
46	Tirumülar	Cowherd.		Sattanur.
47	Āṇāyar	Do.		Mangalavur.
4 8	Tirunīlakaņdar	Potter.		Chidambaram (Tillai).
49	Tirunīlakandattu Pāņaņ.	Pāṇaṇ.	2070	*
50	Atibattanāyanār	Fisher- man.		Nāgapaṭaṇam
51	Kannappa-nāyanār	(hunter).	21/12	Kāļahasti (Uduppūr).
52	Ēṇadināyaṇār	Shāṇāṇ. (Toddy- drawer).		Eyinanür.
53	Nēścaāyanār	Säliyar, (weaver).		Kampili.
54	Tirunāļa i p p ō v ā r (Nandaņār).		Field labour.	Ādaņūr.
55	Tirukkuripput to n-	Washer-		Kāñchi.
56	Kaliyaṇār	Oil- monger.		
57	Kulachchiraiyār	Prime- minister to the Pāṇḍya		Ma namēr- kudi.
58	Milalaikkurumbar	king. (Kurum- ban.)		Milalai.

No.	Name.	Caste.	Occupation.	Native place.
59 60 61	Dandiyadigal Kanampullar Eribattar			Tiruvārūr.
62 63	Kāriyār Sundaramūrti	Brāh- maņa.		Tirunāvalūr.
	VAISHN	AVA B	HAKTAS	•
No.	Name.	Caste.	Occupation.	Native place.
1	Periyāļvār (Vishņu- chitta).	Brāh- man.	Making flower garlands.	Śrivilliputtűr.
2	Āṇḍāl (Gōdā)	Do. (woman).	Do.	Do
3	Poygaiyāļvār	Brāh- mana.	Yōgi.	Conjeevaram.
4	Pēyāļvār	Do.	Do.	Mylapore.
5	Bhūtattālvār	Do.	Do.	Mahābali- puram.
6	Nammāļvār (Śaṭa- kopa).	Śūdra.	Do.	Āļvār-Tiruna- gari.
7	Tirumangaiyāļvār .	Kallar. (Robber).	(1) Waylay- ing and robbing. (2) Service to temples.	Tiruvāli.
8	Toṇḍaradippoḍiyāl- vār.	Brāh- man.	Making flower gar- lands	Maṇḍaṅguḍi
9	Tiruppāņālvār	Pāṇaṇ.	Singing.	Uraiyür.
10	Madurakaviyāļvār .	Brāh- mana.	Serving. Nammälvär	Tirukkölür.
11	Tirumaliśaiyālvār .	Do.	Yogi.	Tirumaliśai.
12	Kulaśēkharālvār	Kshatri- ya.	Crowned monarch.	Tiruvañjaik- kalam.

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Besides the Saiva saints above enumerated. there are counted many more at the present time; that is, after that list of sixty-three was drawn up by Sundaraműrti-Nāvanār, many others of saintly nature came into being and though they could not be placed in the older list, are still held in as much esteem as the older saints. Such are, for instance, Mānikkavāchakar, Karuvūrttēvar, Kandāradittar, Tirumāligaittēvar, Śēndanār, Chēdiyarāyar, Purushōttamanambi, Tiruvāliyamudanār, Pūnduruttikādanambi, Meykandadēvar and others. are set up for these persons also, along with the sixty-three; that is why we see in many Siva temples not sixty-three, but about seventy-three images of bhaktas. The number of bhaktas cannot be limited, since any number of these might be added at any time.

Similarly, in Vaishnava temples of S. India, which are almost always under the management of the Śrīvaishnavas, are seen often more than twelve figures of saints. The additional ones are of subsequent āchāryas, like Rāmānuja, Maṇavāļamāmunigal, Vēṅkatanātha Dēśika, etc.

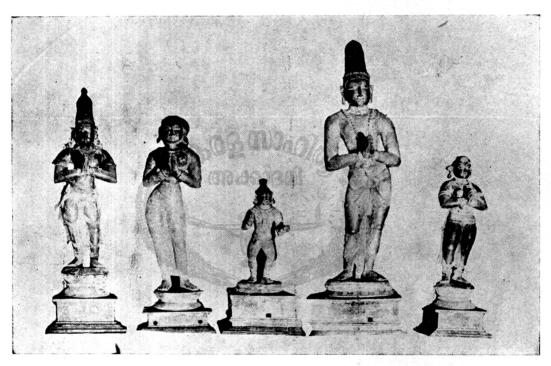
It might be observed that Kulaśēkharālvār, a crowned monarch, has a *makuṭa* on his head, according to the rules laid down above (see Pl. CXXXVI). We see also that Kaṇṇappa-nāyanār

has his hair tied up in a fine knot on the crown of the head (see Pl. CXXXIV), and certain brāhmaṇa saints, with a small tuft of hair on the crown, as in the case of Vishṇuchitta (Periyālvār), Toṇḍara-ḍippoḍi and Madurakavi, in our illustrations (Pl. CXXXVI).

Again, certain characteristic features mark particular saints; for instance, Apparsvāmigal is at once recognised by a staff, with a triangular metallic piece, at its end, intended for removing grass grown in temples; for, he had undertaken to do that service in all temples he visited (see Pl. CXXXVII, fig. 3). Tirujāānasambandha among the Śaiva (See fig., Pl. CXXXVII) and Tiruppāṇālvār among the Vaishṇava saints (Pl. CXXXVI) would easily be recognised by the cymbals they have in their hands. Tirumaṅgai, by the sword and shield; and Māṇikkavāchakar, by the book in his hands, (fig. 2, Pl. CXXXVII and Pl. CXXXVIII).

For the history of these Saiva and Vaishnava saints, the readers are referred to the *Periya-purāṇam* in Tamil,—for, this has not as yet been rendered in English by any one,—and Mr. A. Gōvindāchārya's 'Lives of Drāviḍa Saints' in English, respectively.

We learn from the writings of the Śrivaishnavas that in the days of Rāmānuja and later,



Kāḍavarkōṇ. Śīrāļaṇ. Śiruttoṇḍar. Queen of Kāḍavarkōṇ. A few of the Śaiva Saints: Bronze: Tiruchcheṅgāṭṭaṅguḍi.

PLATE CXXXVI.

ĀLVĀRS OR ŚRĪVAISHŅAVA SAINTS-Bronze: Tādikkombu.



Madhurakavi- Tirumaliśai- Tiruppā- Tirumangai- Nammālvār. 10 Rāmānuja Garuḍa. yālvār. yālvār. yālvār. yālvār. (or Uḍaiyavar).



Poygaiyāļvār. Pēyāļvār. Bhūtattāļvār. Periyāļvār. Kulašēkha- Toņdaradip- Tirumangairāļvār. podiyāļvār. yāļvār.

PLATE CXXXVII.

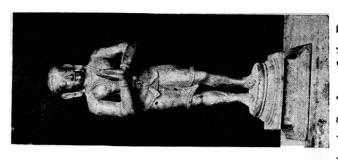
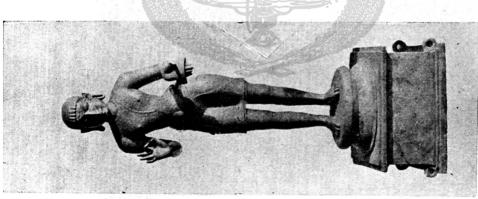


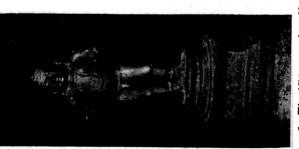
Fig. 4. Sundaraműrti : Bronze : Padmanābhapuram.



Fig. 2. Māṇikkavāchakar. Tiruchcheṅgōḍu.



Big. 1. Tirujñānasambandha: Fig. Padmanābhapuram.



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Māṇikkavāchakar: Bronze: Viśvakarma (Dr. A. K. K.).

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people were owning slaves and that the latter had their names tattooed on their chests in token of their condition. Some sold themselves to others as slaves in times of famine. When once they became slaves, they were bound to serve their masters with the utmost fidelity; in short, they had to become practically members of the family of their masters and personally interest themselves in the welfare of their families: in other words the slaves became the bhaktas of their masters. concrete instance of this custom might be pointed out the life-size images of the Vijayanagara kings Krishnadēvarāya and Venkatapatidēvarāya and the queens of the former, Chinnadevi and Tirumaladevi, which are set up in the temple of Venkateśa on the Tirumalai hill at Tirupati. These were apparently set up in their life-time as the paleography of the writing on their chests indicates. These devotees of Venkatēśa inscribed themselves as the slaves of the Lord of Tirumala and thereby bound themselves to do everything for the welfare of the temple and in testimony whereof they seem to have caused their images being set up in the temple with their names engraved on their chests, so that the images might be ever worshipping their own favourite god Venkatēśa (see Viśvakarma).

ARYA OR HARIHARAPUTRA.



ĀRYA OR HARIHARAPUTRA.

THE deity Arya, Śāsta or Hariharaputra, so well known to the Drāvidas is not familiar to the inhabitants of Northern India; even in the Dravida country he is the favourite only of the Malayalam people. The country of the latter possesses as large a number of temples of Śāsta as the Tamil country has of Subrahmanya and it is an invariable rule in the Malayalam country that in every temple, be it of Siva or of Vishnu, there must be in its south-west corner a shrine for Śāsta. He is considered by them as the guardian of the land and as such eight mountain tops along the Western Ghats are surmounted by eight temples in which are set up eight images of Śāsta to protect the country on the west of the mountain ranges, inhabited by the Malayalis, from all external evils and misfortunes. In this country he is better known as Śāsta than as Hariharaputra or Ārva. In the Tamil country he is known by the name Hariharaputra or more frequently Ayyanār (a

modification of Arya). That Śāsta should have been a very common name and the deity was perhaps once better known by that name in the Tamil country is deducible from the fact that in all examples in Grammars of declension, inflexion, etc., the subject of a sentence is Śāttan (Śāsta), just as the Sanskrit Grammarians usually employ the name of Dēvadatta. The name Śāsta or its corruption is not borne by men in the Tamil country, but one can meet with persons of that name by scores in the Malayālam country.

This deity which is very peculiar to the Drāvida country does not appear to have been known to the region north of the Godavari. In no early Sanskrit work is the deity mentioned. Even the dictionaries do not record this name and give its origin. In the Vishnupurana we hear that, Vishnu, seeing that there ensued a quarrel between the Devas and Asuras over the distribution of the amrita (ambrosia) obtained by churning the ocean of milk, assumed the form of a charming damsel. distributed the precious article among the Devas, the Asuras being all the while dazed by the enchanting beauty of the maiden and oblivious of the cause of their quarrel. It is in the Ŝrī Bhāgavata that we learn, for the first time that Hara fell in love with Vishnu in his form of Mohini. From

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the union between Hara and Hari, Ārya, Śāsta or Hariharaputra is said to have been born. The Suprabhēdāgama very distinctly mentions that Śāsta was born of Möhini, the form assumed by Vishnu for the purpose of distributing the amrita among the gods when it was churned from the milkocean, by the union with her of Hara. That this is a deity peculiarly Dravidian and has been taken into the fold of the Aryan pantheon at a later period goes without contradiction. At present Hariharaputra is treated in the Tamil country as a village deity and is mostly worshipped by the lower classes and the $p\bar{u}ja$ in the temple of Hariharaputra or Ayyanār (or Ayyanārappan) is performed by a The Pādmasamhitā states that the pūja in the temple of Arya should be performed by a Pāraśava; we know from other sources that a Pāraśava is an anuloma born of a Brāhmana father and a Śūdra mother. But somehow Ayyanār, like the more tāmasic forms of Dēvi such as Kāli, which are worshipped by the lower classes in the Tamil country, is made pūja to by the Brāhmaņas in Malabar.

This deity is called Sasta because he is able to control and rule over the whole world; etymologically therefore, the word means a ruler of a country, and is sometimes applied to teachers and

fathers. The Amarakośa applies the name to Buddha also. The Tamil Nighantus call him by the additional names Sātavāhana, the rider of the white elephant, Kāri, the wielder of the weapon known as sendu, the consort of Pūrana and Pushkalā, the protector of Dharma and Yōgi; they also state that the vehicle of Sasta is the elephant and the crest of his banner a cock. The names, rider of the white elephant, Yogi, the protector of Dharma coupled with the significance of Buddha applied to Śāsta in the Amarakośa incline one to conclude that Buddha as conceived and worshipped in the Tamil country was ultimately included in the Hindu Pantheon and a Puranic story invented for his origin at a later period of the history of Hindu Iconology. The name Śātavāhana is also very noteworthy as it has been assumed by a dynasty of powerful kings of the earlier centuries of the Christian era.

The descriptions of the image of Śāsta or Ārya are found given in the Amśumadbhēdāgama, the Suprabhēdāgama and the Kāraṇāgama. The figure of Śāsta should have four arms and three eyes, and a peaceful countenance; its colour should be golden yellow and it should be draped in silk garments. It must be seated upon a padmāsana. The front right and left hands should be held in the

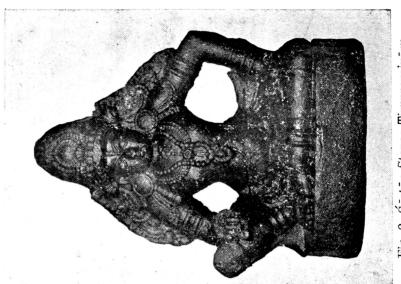


Fig. 2. Śāstā: Stone: Tiruppagajyāgu.

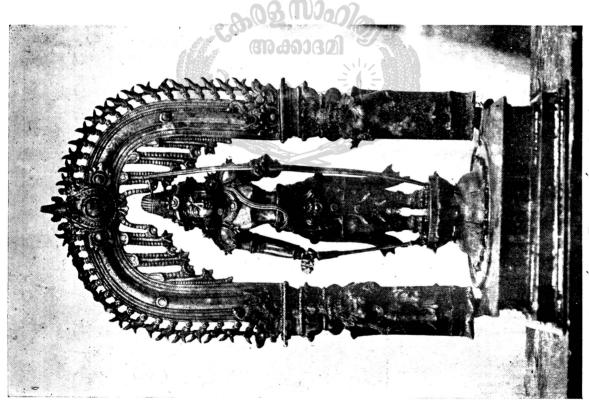


Fig. 1. Śāstā: Bronze: Śāstānkōṭṭai.

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Fig. 1. Kshētrapāla: Stone: Ajmere: Merwara.



Fig. 2. Kshētrapāla: Stone: Haļebīdu.



Brahmā: Bronze: Madras Museum.

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abhaya and varada poses respectively and the back right and left hands should carry a khadga and a khētaka respectively, This is the description given in the Amsumadbhēdāgama. The Suprabhēdagama has a very different description altogether; it states that the figure of Śasta should have only two arms and two eyes and a dark complexion. It should be adorned with all ornaments and a white yajñōpa-The arms and legs should be kept folded: in the right hand there should be a crooked stick (known in Tamil as the sendu) and in the left fruits and tender leaves of plants (pallava). The body of this deity should be like that of a bhūta, with a big belly. The hair on his head should be jet black in colour. Sasta should be represented as playing with dogs. sheep and fowls. He has two wives named Madanā and Varnani; the figures of these should be sculptured one on either side of that of Sasta, with large breasts and adorned with all ornaments. the left of Sasta there should be the figure of Damanaka—who he is, is not mentioned—of illlooking features.

The Kāraṇāgama agrees with the Amsumadbhēdāgama in taking Sāsta as the son of Mōhinī by Hara, but states, with Suprabhēdāgama, that Sāsta should have only two arms and two eyes, and a dark complexion. Śāsta should be seated on a pītha,

with his left leg hanging down the seat and the right one folded and rested upon the seat vertically. On the knee of this latter leg should rest the elbow of the stretched left arm. In the right hand there should be a vajradanda, which is a crooked stick (note the vaira a characteristic weapon of the Bauddha Bödhisatva). The figure of Śāsta should be of youthful and peaceful appearance. The hair of his head should be like blue-black ink and be spread out. His vehicle is the elephant as also is the crest on his banner. He should have by his side a blitheful At the end of the description, it is mendamsel. tioned that the colour of Sasta might be blue, white or dark, his vehicle the bull, that he might have four arms and that the crest on his banner a cock.

The same authority states that if Ārya is to be represented as a Yōgi he should be sculptured as seated in yōgāsana; if as a student of the Vēdas, he should wear a pavitra (a ring made of kuśa grass) on his fingers, and wear his upper cloth on his shoulder in the upavīta fashion and be seated in the vīrāsana posture. If Sāsta is to be shown as seated in the sukhāsana fashion, the posture should be what is known as sukhāsana, the right foot of the bent right leg resting upon the thigh of the left leg which should be hanging. The gaze of SukhāsanaĀrya should be fixed on his right foot.

ĀRYA OR HARIHARAPUTRA.

Four photographs are given in illustration of the images of Sasta. Fig. 2, Pl. CXXXIX is the photograph of an image to be found in the Siva temple at Tirupparaiyāru in N. Travancore. This image is seated with its right leg bent and rested in a vertical position and the left leg bent and rested in a horizontal position on the seat. The right hand of the figure is in the varada pose and rests upon the right thigh; the left arm which is slightly bent is made to rest upon the left thigh. The image is adorned with all kinds of ornaments. This is the Vīrāsana-Ārya. second photograph fig. 2, Pl. CXL is of a bronze image belonging to the temple at Tiruppalatturai in the Tanjore district. This image is also seated in the vīrāsana posture, with his left arm, which is stretched out, resting upon the knee of the left leg which is bent and kept resting vertically on the seat. The right leg is hanging down the seat which is a padmāsana. The right hand is held in the kataka pose, to receive in it a sendu stick. The hair on the head of this image is spread out fanwise in a circle. The third photograph fig. 1. Pl. CXL, is of another bronze image to be found in the temple at Valuvur also in the Tanjore district. It represents Sasta as seated upon an elephant which has on each side a double tusk unlike the mundane

The figure of Śāsta in this instance is elephant. sculptured exactly like the image of Tiruppālat-The fourth illustration fig. 1, Pl. CXXXIX, turai. the original of which is enshrined in the temple at Śāstānkōttai in Travancore is of a standing figure of Śāsta. Here, he is represented with a pair of arms, which carry the dhanus and bana respectively and as standing erect. On the two upright posts of the highly ornamented prabhāvaļi are sculptured the two devis of Sasta, the right one of them carrying, as usual in the case of an image attended by two dēvīs, a padma and the left one a nīlotpala flower.

KSHETRAPALA.



KSHETRAPALA.

FOR the protection of the towns and villages from evil deities and from bad men, the shrine of the Kshētrapāla should be in the northeast corner of the town or village, the image of the Kshētrapāla being set up and $p\bar{u}j\bar{a}$ offered to it systematically. It is best (uttama) for the shrine to face the west; it may face the south, but it is not very good to do so (madhyama) and to make it face the east is the worst (adhama).

The image of the Kshētrapāla should be always a nude standing one with three eyes; it may possess two, four, six or eight arms. The sātvīka image has either two or four arms; the rājasa six arms and the tāmasa eight. In the sātvīka form alone, the image, though it might possess side tusks should be of pacific look, whereas, in the other cases, it should be of terrific look only. Similarly, the colour of the body differs in different aspects of the Kshētrapāla; it is white if the image is a sātvīka

one; it is red if it is $r\bar{a}jasa$ and black if it is $t\bar{a}masa$.

In the case of the $s\bar{a}tv\bar{\imath}ka-m\bar{\imath}rti$, if the image of Kshētrapāla has only two arms, there should be the $triś\bar{\imath}ula$ in its right hand and a $kap\bar{\imath}ula$ in its left. On the other hand, if there are four arms, there must be the khadga in the back right hand, and the ghanta in the back left hand, or $\hat{\imath}ula$ and $kap\bar{\imath}ula$ or $\hat{\imath}ula$ and ghanta respectively. The two front hands should be held in the varada and abhaya poses.

In the case of the $r\bar{a}jasam\bar{u}rti$ the image of Kshētrapāla should carry in its three right hands the $tris\bar{u}la$, the khadga and the ghanta and in its three left hands the $kh\bar{e}taka$, the $kap\bar{a}la$ and the $n\bar{a}ga-p\bar{a}sa$. And, in the case of the $t\bar{a}masam\bar{u}rti$, there should be, in addition to the articles mentioned above, the dhanus in the additional fourth right hand and the $b\bar{a}na$ in the additional fourth left hand.

All the three aspects of the Kshētrapāla should have the hair on the head standing erect all round the head and of blazing red colour; the figure must be standing erect (samabhanga) on a padmapīṭha and be adorned with different kinds of snake ornaments. As has been observed above, nudity is the most characteristic feature in all these images. Such is

KSHETRAPĀLA.

the description contained in the Amsumadbhēdā-gama.

The Suvrabhēdāgama and the Kāranāgama have each some slight variations in their description of Kshētrapāla. The former authority mentions that the image of Kshētrapāla should be adorned with a naga-yajñopavīta on its body and a garland of skulls on the head; that the eyes should be circular in shape and that if the image has four arms, there should be the trisula and the khadga in the right hands and the kapala and the khētaka in the left hands; if there are six arms, in the additional right hand there should be a nagapasa and in the additional left hand the tomara (a weapon); and if there are eight arms, together with the articles mentioned above, the additional right hand should carry a damaru and the additional left one the khatvānga.

The Kāraṇāgama agrees with the above descriptions in all details except in regard to the articles held by the image which has eight arms; in this case, according to this authority, there should be in seven out of the eight hands the kapāla, the śūla, the ghaṇṭā, the pāśa, agni, the tanka and the khaṭvāṇga and the remaining hand should be held in the abhaya pose.

Aghōraśivāchārya in his Vighnēśvara-pratishthāvidhi, gives a dhyāna-ślōka in which the dog is said to be the vehicle of Kshētrapāla.(1) The Tamil Nighantus agree with this authority in this respect; the Pingala-nighantu distinctly mentions that Kanchuka, Kari, Mukta, Nirvāņi, Siddha, Kapāli, Vatuka and Bhairava are the other names of Kshētrapāla. From this it will be evident that the so-called Kshētrapāla is no other than Bhairava described elsewhere and therefore need not have been treated here in a separate chapter; but since the agamas deal with this aspect of Siva, which is said to be his one-ten-thousandth part, under a separate head and in a separate chapter, the arrangement of the agamas is here followed strictly (See figs. 1 and 2, Pl. CXLI).

⁽¹⁾ दंष्ट्रिणं चोत्ररूपच यहारक्षाधिकारिणम् । श्वानवाहं ज्वलत्केशं क्षेत्रपालमहं भजे ॥

BRAHMA.



BRAHMA.

THE history of Brahmā has incidentally been given here and there in the first volume of this work as also in a previous portion of the present one. It has already been stated that Brahmā was born in a golden egg and was therefore known as Hiranyagarbha; that he sprang from the waters and the ether; that he took the form of a boar and lifted up the earth from the ocean; that he took the avatar of a fish; that he was born from the lotus that issued from the navel of Vishnu; that he was the father of Daksha and other Prajapatis (patriarchs), that he disputed the superiority of Vishnu over himself and that when, in connection with the dispute, Siva appeared between them in the form of a pillar of fire, he (Brahmā) went up to search for its upper end and failed to do so; that he was born to the rishi Atri and his wife Anasūya as one of the aspects of Dattatrēya; that he served as a charioteer of Siva when the latter

attacked the Tripurāsuras; and that he acted as $pur\bar{o}hita$ (officiating priest) in the marriage of Siva and also of Subrahmanya; and many other things have also been mentioned about him.

It is well-known that Brahmā (who is to be carefully distinguished from Brahma in the neuter gender) is a member of the later Hindu Trinity; but he is not held now in such great importance as the other two members of the Trinity. No temples are dedicated for his exclusive worship, nor is there any sect or class owing special and exclusive allegiance to him; in other words, there is no Brahmā cult as we have the Vaishnava and the Saiva cults with a large number of adherents, ever quarrelling over the superiority of their own particular sect or god. Hence it is believed by some people that Brahmā is offered no pūjā on earth now, and is not worshipped at all. This opinion is far from the truth. As has been elsewhere remarked, there exists (and should exist), no temple which has not got all the three members of the Trinity, be it a Siva's temple or Vishnu's. The niche on the northern wall of the central shrine of the Vishnu's or Śiva's temple should contain an image of Brahmā and must receive daily $p\bar{u}j\bar{a}$. He is one of the most important of the parivara-dēvatās of the first prākāra of a Vishņu

BRAHMĀ.

or Siva temple. Nor are instances of a separate temple dedicated exclusively to Brahmā wanting in India, though they are very few and far between. Even such a very late production on images and temples like the Rūpamanḍana has got a complete description of a temple of Brahmā and mentions its parivāra-dēvatas, the dvārapālakas etc., facts which clearly indicate that the building of separate temples for Brahmā had not yet become unknown. Elaborate descriptions of the images of Brahmā are found in almost all works of authority.

The Rupamandana says that the four peaceful looking faces of Brahma are symbolic of the four Vēdas, the four Yugas, and the four Varnas. merly Brahmā had five heads, but one of them was The four heads should be respeccut off by Siva. tively facing the four quarters. Brahmā should have four arms; he may be standing, seated on either a padmāsanā or a hamsa (swan). Silparatna mentions another seat called the lambakūrchāsana for Brahmā; the phrase literally means a seat composed of long grass; it perhaps is meant to indicate a seat or mat made of grass. he is to be represented as seated, he should be shown in the $y \bar{o} q \bar{a} s a n a$ posture; if standing, then on a padma-pītha. The complexion of Brahmā should be chrome-yellow and the colour of his eyes a

mixture of red and yellow (orange). On his head should be a jatā-makuta and he should be adorned with all ornaments; there should be on his chest a white yajñōpavīta. His body should be covered with a coat of white sandal paste and he should be wearing a garland of white flowers. A katisūtra (or waist-band) should go round the loins. The undergarments should consist of white clothes and the upper portion of the body should be covered with a deer's skin worn in the upavita fashion. There should be golden or ruby kundalas in the ears. The Suprabhēdāgama states that the colour of jatas on his head should be of red colour and the Silparatna and the Vishnupurana would have the colour of Brahmā white and crimson respectively. The hands of Brahma may carry the following articles or may be held in the following poses :--

- (1) There may be the akshamālā and the $k\bar{u}rcha$ (a handful of $ku\acute{s}a$ grass) in the right hands and $ku\acute{s}a$ and kamandalu in the left hands; or
- (2) the sruk and the sruva in the right hands and the $\bar{a}jya-sth\bar{a}li$ (ghee-pot) and kusa grass in the left ones; or
- (3) the front two hands may be held in the abhaya and varada poses the back hands carrying

BRAHMA.

the akshamālā and the kamandalu (See Pl. CXLII); or

- (4) the front right hand may be placed with its palm facing below on the palm of the front left hand which is facing above and both resting upon the crossed legs; and the back hands carrying, as in the former case, an akshamālā and a kamandalu; or
- (5) the front right hand may be in the varada pose, the back right hand carrying a sruva and the back left hand a sruk and the front left hand a kamandalu (See fig. 2, Pl. CXLIII); or
- (6) the front right hand should keep an akshhmālā, the back right hand a sruk, the back left hand a pustaka (book) and the front left hand a kamaṇḍalu.

The Vishnupurāna requires that Brahmā's eyes should be closed as in the attitude of dhyāna or meditation and the Rūpamanḍana prescribes a beard for him. The former authority also adds that he should be seated in a chariot drawn by seven swans. To the right and left of Brahmā should be his consorts Sarasvatī and Sāvitrī respectively. Their persons should be adorned with all ornaments and they must be naturally also very beautiful; or, it is enough to represent

Sāvitrī alone with Brahmā seated on his left side or on his left lap. According to the Śilparatna there ought to be four Vēdas and the ājya-sthāli placed in front of Brahmā and he should be surrounded on all sides by rishis.

The Rūpamanḍana gives the following description of Sāvitrī; she should have four faces and four arms; in the hands she should carry an akshamālā, a book, a padma and a kamanḍalu. She is a deity who is meant to bestow all good to the Śrōtriya Brāhmaṇas.

In a temple exclusively dedicated to Brahmā, there should be set up in the central shrine that aspect of his, named Viśvakarma. In this form Brahmā has, as usual, four heads and four arms; in his hands there should be the akshamālā, a book, a bundle of kuśa grass (?) and a kamanḍalu; and he should be seated upon a swan (See Pl. CXLIV). The following parivāra-dēvatas are required to be set up in the eight quarters beginning from the east and going round clockwise, namely, Ādiśēsha, Gaṇēśa, the Mātrikās, Indra, Jalaśāyi, Pārvatī and Rudra, the Navagrahas and Lakshmī respectively. Below is given a table mentioning the names of the Dvārapālakas of the temple of Brahmā and the articles held by them in their hands:—

BRAHMĀ.

No.	Name.	Objects held in the			
		Right hands.		Left hands.	
1 2 3 4 5 6 7 8	Satya Sadharma Priyodbhava Yajña Vijaya Yajñabhadra Sarvakāmika Vibhava	Padma Pustaka Akshamālā Daņḍa Akshamālā Do. Do. Daṇḍa	Sruk Danda Padma Āgama Gadā Do. Pāśa Ankuśa	Pustaka Padma Āgama (Pustaka) Sruk Khētaka Ankuśa	Daṇḍa Sruk Daṇḍa Kavacha Daṇḍa Do. Do. Padma

All these eight Dvārapālakas should be represented as of terrific nature and with beards. There should be makuṭas on their heads. A large number of rishis also with moustaches and jaṭas, carrying in their hands the akshamālā and the kamaṇḍalu, should be seated in the temple of Brahmā and be meditating upon him.

Nine photographs are given in illustration of the images of Brahmā; the originals belong to the various parts of India and are of different varieties; they exhibit the general natural characteristics of the country to which each belongs. Of these, the picture on Pl. CXLIV, is that of Brahmā found in the Śiva temple at Aihole in the Bijāpūr district of the Bombay Presidency. Brahmā is here seated upon a padmāsana with his left leg

hanging and the right one kept bent and supported on the seat. He has in his front right hand an akshamālā, in the back right hand a pāśa (?), in the back left hand a kamandalu and the front left hand is kept in the varada pose. He wears jatamakutas on his heads and has an yajñopavīta, katisūtra and other ornaments. To the right and left are two women (whose arms alone are visible in the photograph) carrying flower garlands held over the head of Brahmā; probably they represent the goddesses Sarasvati and Savitri. At the base of the seat and on the left is seated a rishi with his hands held in the anjali pose (these alone are visible in the picture) and correspondingly on the right is a $h\bar{a}msa$ (whose tail, one wing and one leg alone are visible in the photograph).

The second photograph, (Pl. CXLV), is that of a sculpture to be found in Sopāra in the Thāṇa district of the same Presidency. It is a standing figure of Brahmā. As in other pieces of sculpture, this one also has a pointed beard for the middle face only. On the head are jaṭāmakuṭas and a yajñōpavīta graces his body; there are also the kaṭisūtra and other ornaments. In the right front hand of the image is held apparently a lotus; in the back right hand, is the sruk, in the back left hand a kūrcha and in the front left hand

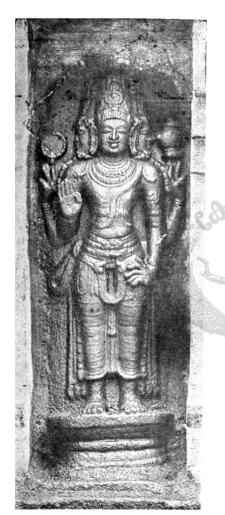
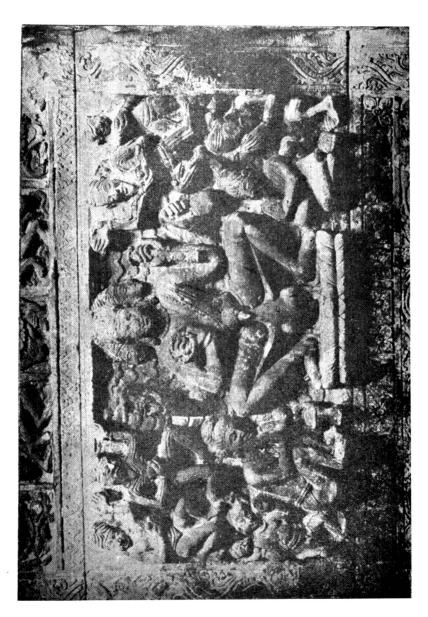


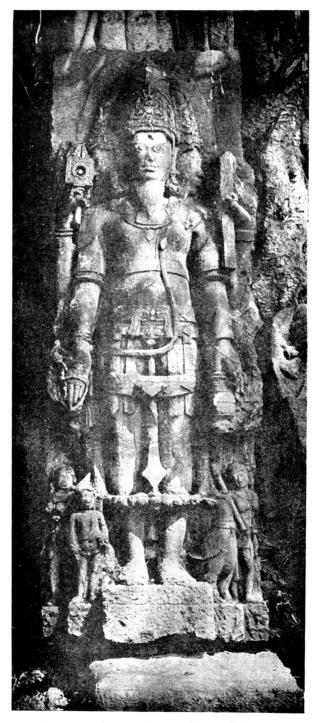
Fig. 1. Brahmā: Stone: Tiruvorriyūr.



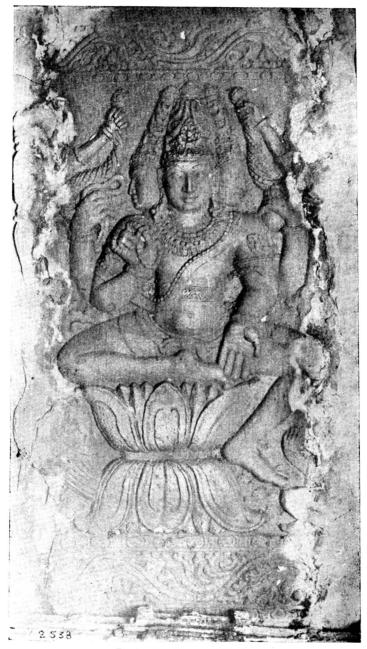
Fig. 2. Brahmā: Stone: Madras Museum.



Brahmā: Stone: Aihole.



Brahmā: Stone: Sopāra, Thaņa District.



Brahmā: Stone: Aihole.

BRAHMĀ.

a kamandalu. On either side of the figure of Brahmā stands a female figure, apparently carrying in their hands bundles of kuśa grass. To the left of Brahmā is his vehicle, the swan, and to the right a brahmachārin boy. Here, the figure of Brahmā has a big belly, which is bound up, with a udarabandha. Fig. 2, Pl. CXLIII is exactly similar to the Sopāra sculpture, but belongs to the Chālukya-Hoysala style.

The illustration, fig. 1, (Pl. CXLVII), comes from the Nāgēśvarasvāmin temple at Kumbhakōṇam. It is almost like the Sopāra figure; the points of difference being that the central face has not got a beard; the front right hand is in the abhaya pose and the back right carries ana kshamālā; the back left hand has a kamanḍalu and the front left hand is resting upon the thigh (kaṭyavalambita hāsta). The workmanship is excellent and the effect is very pleasing.

The next plate, (Pl. CXLVIII) contains the photographs of the front, back and the side views of a very beautiful figure of Brahmā; they were supplied to me by the Superintendent of Archæology of the Western Circle. This figure of Brahmā is peculiar in that it has only two arms instead of four as required by the āgamas: the right one of these is held bent with the palm turned inwards. What

this hand-pose indicates is not plain. The other arm is also bent and is carrying a kamandalu, whose neck alone now remains in the sculpture. On the heads are jatāmakuṭas and the underwear is a fine cloth whose folds and creases are beautifully arranged by the artist. On the left shoulder is thrown in an artistic manner a deer-skin, the head and forelegs of the deer being well visible in the side view. On the whole this piece of old sculpture is an excellent specimen of the art of India.

The next illustration (Pl. CXLIV) is also from Brahmā is seated in the centre on Aihole. a swan. He has in his hands an akshamālā, a lotus (?), the kūrcha and a kamandalu. Surrounding him are rishis, three on either side, a young boy is taking lotus flowers in his hands to Brahmā and another is seen on the top right hand corner of the The rishis are here represented as being very emaciated presumably by reason of their austeri-The photograph next reproduced is that of an image of Brahmā to be found in the Madras Museum. It belongs to the Chālukya-Hoysala School and is a standing image, carrying in its hands an akshamālā, sruva, pāśa and kamandalu. Here all the faces of Brahmā have pointed beards.

The original of the next photograph, fig. 2, Pl. CXLVII, is in the Hoysalësvara temple at Halebīdu

BRAHMĀ.

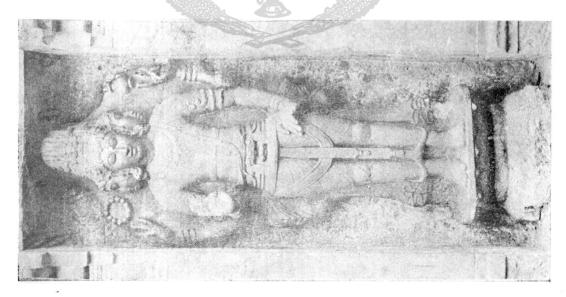
and is of the later Hoysala period. It is also a standing figure, under a very artistically and delicately carved umbrella and prabhāvaļi and ornamented with beautifully executed ornaments. It carries in its hands an akshmālā, a pāśa the sruk and the sruva and a kamandalu. On either side of Brahmā stands a woman carrying a chāmara (chauri); perhaps they represent Sarasvatī and Sāvitrī.

In the Madras Museum is preserved a beautiful bronze image of Brahmā seated under a prabhāvaļi, whose photograph is reproduced in Pl. CXLII; this image has kirītamakuṭas instead of jaṭāmakuṭas on the heads. The front right hand is held in the abhaya pose and the front left hand in the varada pose; while the back right hand carries an akshamālā and the back left hand a kamaṇḍalu. Bronze images of Brahmā are very rare and especially the one like the Madras Museum image, which is an utsava-vigraha, is met with very rarely, if at all. This image clearly points to the existence of Brahmā worship, even with grand festivals and processions, as would appear to be unmistakably evidenced by this utśava-vigraha.

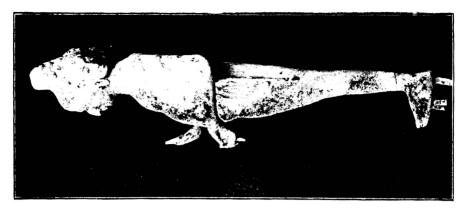
The next illustration, fig. 1, Pl. CXLIII, is from the temple at Tiruvorriyūr. The original is found in the niche in the north wall of the shrine

of Gauļēśvara in the Śiva temple at that place. It belongs to the latter part of the eleventh century A. D. and does not differ from the Kumbhakōṇam image.

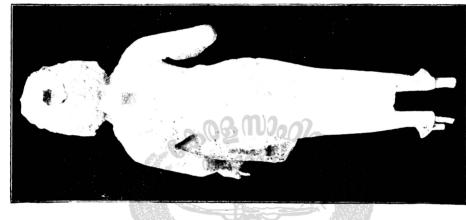
The last illustration, Pl. CXLIX, is the reproduction of the photograph of the figure of Brahmā found in the north niche of the central shrine of the Śiva temple at Tiruvadi. In its back right hand, is the akshamālā; the front right one seems to have been held in the abhaya pose; the back left hand and the front left one are carrying the kamandalu and a book respectively. It is one of the finest pieces of sculpture of Southern India.



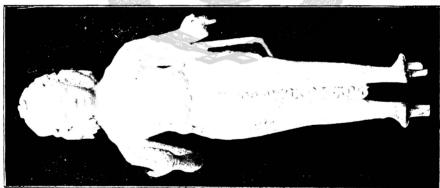
Brahmā: Stone: Kumbhakōṇam.



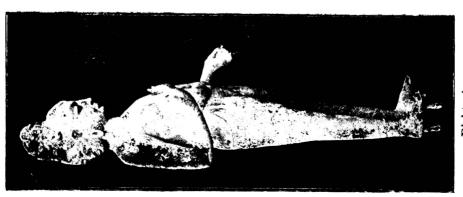
Left view.



Front view. Back view. Brahmā: Bronze: Karachi Museum, Sind.



Right view.



[To face page 509]



Brahmā: Stone: Tiruvadi.



Indra: Stone: Chidambaram.



A CCORDING to Hindu mythology, the eight quarters of the universe are governed by the eight guardian deities beginning with Indra and hence these eight deities are known by the name of Dikpālakas. These deities are:—

- 1. Indra, the lord of the east,
- 2. Agni, the Lord of the south-east,
- 3. Yama, of the south,
- 4. Nirruti, of the south-west,
- 5. Varuna, of the west,
- 6. Vāyu, of the north-west,
- 7. Kubēra, of the north and
- 8. Īśāna, of the north-east.

It might be noticed that all these eight deities held prominent positions in the Vēdic period, long before Vishņu and Śiva of the modern Trinity, became supreme in Hindu mythology; and the former are now obliged to be content with the more modest situation of the guardianship of the

quarters of the universe. It therefore becomes necessary to trace the history of the degradation, so to speak, of these deities from the exalted positions held by them during the Vēdic times.

INDRA.

The word Indra, is derived from Indha, meaning kindler says the Satapatha-Brāhmana. In the Rig $v\bar{e}da$ he is distinctly mentioned as one born without a fellow: (tvam anapir Indra janushasanadasi) and as one without a rival (asatrur Indra jajñishē). In the Taittiriya samhitā Indra is seen contesting his supremacy with Vishnu, the Yajñapurusha. same Śatapatha-Brāhmana mentions that Indra, Agni and Sūrya strove hard to secure the supreme positions among the gods and succeeded: this statement gives us an insight into the origin of the Trimurtis of the later times. In the Rig-vēda Indra is described as the wielder of the vajra (or iron thunderbolt), encompassing the sky and the waters, and reaching up to heaven and is said to have fixed the earth, the luminaries, propped up the sky and so on, and that these acts were all done under the exhilarating influence of the drink quaffed off from three cups. Though praised as unequalled by other gods or mortals, Indra is not a self-existent being but was born of a mother (Rig-vēda. x 134, 1).

It has already been stated that the vajra was shaped for Indra by Tvashṭri from the bones of Dadhīcha. With the vajra he killed the asura named Vṛitra. While he, as the chief of the gods, churned the ocean of milk in company with the asuras, the white elephant named Airāvata, came out of it and this was taken for himself by Indra. The name of the wife of Indra is Indrānī or Śachi. In the Mahābhārata, Indra is said to be the father of Arjuna and to have a thousand eyes (or yōnis) spread all over his body because he seduced Ahalya, the wife of the rishi Gautama. He is also classed, as we know, as one of the twelve Ādityas.

It is thus seen how Indra, one of the supreme gods of the Vēdic period, deteriorated into the chief of the minor gods, the leader of the army of the gods and finally into one of the guardian deities of the eight regions. He was receiving from the human beings some sort of worship on earth, but Krishna was the first to put a stop to it. It was on this occasion that Indra caused havoc in Gōkula by sending down torrents of rain and it was also then that Krishna protected the cowherds and their belongings by lifting up the Gōvardhana mountain. In spite of Krishna's protest against the worship of Indra, it was still existing in the 7th to the 10th centuries of the Christian era.

The Silappadigaram, that remarkable gem of dramatic epic of the Tamil language, has a chapter describing how the annual festival of Indra was celebrated in Kavirippum-pattinam, the metropolis of the Cholas: it states that the festival began on the Paurnimā of the solar month Vaiśākha and was continued for twenty-eight days. The date of this work has been determined to be the middle of the eighth century A.D. In an inscription belonging to the reign of Parantaka Chola I to be found in Tondamānārrūr near Kalahasti, mention is made of the details of the arrangements made for celebrating the festival for Indra. The custom of offering $p\bar{u}j\bar{a}$, and a fortiori of celebrating festivals, to Indra does not obtain at the present day.

The Vēdic deity Indra plays also an important part in the Buddhist and Jaina religious lore. The description of Śakra, as given on p. 78 of Beal's Catena of Buddhist Scriptures is almost exactly the same as that given in Hindu works.

As has been already stated, Indra is the lord of the eastern direction and therefore the image of the deity is to be placed on the eastern side, when a group of the Dikpālakas is set up. The places where such a group is generally placed in a Hindu temple are the ceiling of the front mandapa, the eight corners of one of the upper-storeys of the

vimāna if it has more storeys than one, and, if the temple has more than one prākāra, in one of them.

The description of the image of Indra, as also of the other Dikpālakas is contained in almost all the agamas and in the Brihat-samhita and Vishnudharmottara. It is stated in the Amsumadbhēdāgama that the colour of the image of Indra should be dark and that it should have two eyes and two arms; the image should possess very handsome features and be adorned with the kirīta, kundalas, hāra, kēyūra and other ornaments and be draped in red garments (delicate textured Chinese cloths?). Indra should carry in his right hand the śakti and The neck of the figure of in the left the ankuśa. Indra should be thick and the belly rather big; the image might be sitting or standing upon a simhāsana or be seated upon his elephant, the Airāvata.

To the left of the figure of Indra should be seated that of his consort Indrani, decorated with all ornaments and carrying an *utpala* flower in the hand, and the features should be those of a gay and joyful young woman. On either side of this celestial pair should be represented two Gandharva women waving multicoloured *chāmaras*.

Some of the other authorities have practically the same description but differ in stating that the articles held in the hand by Indra are the *vajra*

and ankuśa or a nīlōtpala flower; while the others state that the colour of Indra should be white and that he should have a third eye lying horizontally in the middle of the forehead and four arms,—one of the right hands of which is to carry the vajra, the other right hand a padma, while one of the left arms should be passed round the figure of Indrānī as in embracing and the remaining left hand should carry the ankuśa.

Indrana should be of the colour of gold and be clad in blue garments. She should have two arms of which one should be embracing Indra and the other hand should carry a santāna-manjari. The Vishnudharmottara adds that she should be seated upon the left lap of herlord.

The elephant Airāvata should have four tusks, two on either side.

Two photographs are reproduced in illustration of the description of the figure of Indra. The first figure Pl. CL, is to be found in Chidambaram. Indra is seated upon his Airāvata and has four arms, the front two hands are in the abhaya and varada poses and the back hands carry the ankuśa and the vajra. The second one, fig. 1, Pl. CLI, is seated on a bhadrapītha and has four arms. The front right hand is kept in the varada pose and holds in it an akshamālā; the front left hand

carries a kamaṇḍalu and the back right and left hands hold the ankuśa and the vajra respectively. The head is adorned with a jaṭāmakuṭa and a number of necklaces and an yajñōpavita adorns the chest.

AGNI.

Agni was also a very important deity in the Vēdic age and with Indra and Sūrva formed the Triad of that period. As with Indra this principal deity came, in course of time, to occupy a very minor place in the Hindu Pantheon. the most adorable to all hotris, he it was who knew the proper seasons to worship the gods with oblations, he was the medium through whom the gods received their share of offerings and he was believed to be concealing himself in waters or plants. He was the lord of the house, the resplendent guest of the house and is friendly to man. He was also a terror to the rakshasas and vatudhānas, whom he crushed between his iron teeth. His birth is accounted for in various ways. said to have been brought down from the sky, generated by Indra between two clouds, by Dyaus and in the waters. He has a triple existence, namely, as fire on earth, as lightning in the atmosphere and as the sun in the sky and that the sun entered into him at night and emerged out of him

at dawn. Agni was actually generated in the Vēdic age by the rubbing of one piece of wood with another vigorously: the lower piece was called the *arami* and the child thus born, that is, the fire, was found to consume its own mother, the wood. The description of Agni as he was conceived by the Vēdic bards is that he had two heads, four horns, three feet and seven arms.

Later on Agni is identified definitely with Rudra and Siva and is therefore considered to be the father of Kārttikēya. He becomes the destroyer among the later trinity and he is also considered to be capable of conferring blessings upon humanity; truly does Agni (fire) destroy everything if not handled properly and is therefore a source of damage to man; also he is an excellent friend of man conferring the boon of removing all obnoxious matter, perishing or decaying matter by burning them down and rendering the surroundings of human dwellings clean and healthy. At present Agni occupies a minor position as the medium or agency for conveying the offerings, made through him, to gods. His wife is Svāhā.

We have a fine description of Agni of the later period given in the *Harivamsa*. There he is represented as draped in black clothes, has the smoke for his standard and head-gear and carries a flaming

spear. His chariot is drawn by horses of red colour and the winds are the wheels of his chariot. He has a ram as his pet animal and he is more often shown as riding this animal instead of in a chariot as described above. The following is the $\overline{A}gamic$ description of Agni:

Agni should be of red colour, with four arms and three eyes and the hair or jata of the head which should also be of red colour, standing on end and forming a sort of prabhāmandala. He should be seated upon a ram. The front two hands should be held in the varada and abhaya poses, while in the back right hand there should be the sruk and in the back left hand the śakti. If he is represented as having only two arms, they should carry the sruk and śakti respectively. According to another authority, Agni should be of the colour of molten gold or the red colour of the rising sun and be clad in red garments; he should have also moustaches and a yajñōpavīta. In his hands he should keep the akshamālā and the kamandalu. Where he is represented as possessing four arms, the Vishnudharmottara states, he should carry in his right hands the flames of fire $(jv\bar{a}l\bar{a}s)$ and the $tris\bar{u}la$ and in one of the left hands the akshamālā, while the remaining left hand should be embracing his wife Svāhā. It also adds that Agni should have four

sharp tusks and that his chariot should be drawn by four parrots and that the banner on it should be the smoke ($dh\bar{u}mak\bar{e}tu$). The driver of the chariot of Agni is Vāyu. His consort Svāhā should be clothed in red garments, be smeared with kuikuma (saffron paste) and be adorned with $m\bar{a}tra$ (?) and be carrying a $ratna-p\bar{a}tra$ in her hand (that is, a vessel containing gems or one set with gems).

According to a third authority the colour of Agni should be yellow like that of Brahmā and he should also be represented like Brahmā with golden coloured jaṭās and eyes of yellow colour: he is to be carrying in his hands the akshamālā and the śaktiyāyudha and be seated upon a seat known as the arddha-chandrāsana.

Two illustrations of the figure of Agni are given on Pls. CLII and figure 2, CLIII. The first figure is found in the Siva temple at Kaṇḍiyūr in Travancore. It has two heads which are of the goat, seven arms and three legs. Of the seven arms four are on the right side and three on the left. The second figure belongs to the Siva temple at Chidambaram and is almost similar to the first figure. Instead of the faces being those of goats, as in the first figure, they are human in this case and a bull (not a ram as required by the āgamas) is sculptured behind Agni as his vehicle.



Fig. 1. Indra: Stone:



Fig. 2. Vayu: Stone: Chidambaram.



Agni: Stone: Kaṇḍiyūr (Travancore).



Fig. 1. Yama: Stone: Chidambaram.



Fig. 2. Agni: Stone: Chidambaram.



Fig. 1. Kubēra: Stone: Dohad Panch Mahals.



Fig. 2. Nirruti: Ahōbilam.

YAMA OR VAIVASVATA.

Yama is also a deity of some celebrity of the Vēdic period. In the Rigvēda he is mentioned as the son of Vivasvat and of Śaranyū, the daughter of Tvashtri, with a twin sister named Yami. This sister of his importuned him to become her husband, but he successfully resisted the incestuous offer. He was the first man who died, reached the other world and showed others the path to that world. He guides other men thither, and assembles them in a house which is secured to them for ever. He is, however, nowhere in the Vedic period, represented as a punisher of sins; nevertheless he is still an object of terror. He has two dogs each with four eyes and wide nostrils which guard the road to this last abode of the mortals. In one place he is actually identified with death.

In the later day mythology he is reduced to the situation of the guardian of the region of the deceased, and, as the presiding deity of the place, he is invested with the powers of appraising the quality and quantity of the sin committed by each soul and meting out proportioned punishments: as the dispenser of justice he is also known as Dharmarāja. He is said to be the father of Dharma, the eldest of the five Pāṇḍavas. The

following description of the image of Yama occurs in the Sanskrit authorities:

Yama should be of dark colour, resembling the rain-cloud, with two arms, fire-coloured eyes and sharp side-tusks. He should be adorned with a kirīṭa-makuṭa and other ornaments, a red flower garland and be covered over with red sandal-paste and draped in red garments. He may be seated either on a simhāsana or on a he-buffalo. His hands should bear a khadga and a khēṭaka or a fruit and tender leaves or danda and pāśa.

On either side of Yama should be standing Mṛityu and Samhitā, with terrific faces and of dazzling blue and red colours respectively. Besides these there should be also two women waving chāmaras on either side of Yama. In front of Yama should be standing two Brāhmaṇas called Dharma and Adharma, as also at the door, Chitragupta and Kālī, all clothed in red garments. Yama should be surrounded by the dēvas, asuras, dharmis (those who have done good acts) and pāpis (sinners) ever worshipping him.

The Vishnudharmottara states that the colour of Yama's garments is golden yellow and that, seated on his left lap, there should be his consort $Dh\bar{u}m\bar{v}rn\bar{a}$ whose complexion is that of the $n\bar{\imath}l\bar{v}t$ vala flower. Yama has four arms, while his consort

has only two. In his right hand Yama keeps the daṇḍa and the khaḍga and in the left hand a flaming triśūla and the akshamālā. The right arm of Dhūmōrṇā is to be passed behind Yama in embrace with the left hand bearing a pomegranate fruit. On the right side stands Chitragupta dressed like the Westerners (āpīchyavēsha); he is to be of fine looks and to carry in his right hand a stile and in the left a palm leaf for recording the acts of the mortals. To the left of Yama stands Kāla of terrific appearance and armed with the pāśa.

The figure of Yama whose photograph is given on Pl. CLIII is found in the Siva temple at Chidambaram. It has two arms; the right hand carries a pāśa and the left a gada. There is a small karandamakuṭa on the head and a number of ornaments on the person. His vehicle, a bull, is standing behind him.

NIRRUTI.

Nirruti is also a deity of the Vedic period; though mention is made of this deity in the Rigvēda, neither the Vedic nor later literature throws much light on it. In the dictionaries Nirruti is said to be Alakshmī, (Jyēshṭhādēvi), a rākshasa, etc. In later mythology Nirruti is made the guardian of the south-western region of the universe and an elaborate description of this

divinity is given in the agamas and other authoritative works.

Nirruti is said to be of blue colour, with a large body draped in yellow garments and seated either on a bhadrapītha, a lion or riding on the shoulders of a man.(1) The Vishnudharmottara states that he must be seated on an ass, bearing a danda in his hand. He should have a terrific appearance with ill-looking eyes, gaping mouth, exposing teeth and side tusks, and the hair on the head standing on end. However, he should be adorned with all ornaments and with garlands composed of all flowers and be surrounded by Rākshasas and seven Apsaras women. He should have two arms; in the right hand there should be a sword and in the left one a shield. According to the Vishnudharmottara Nirruti has four consorts named Dēvī, Krishnāngī, Krishnāvadanā and Krishnapāśa and these should also be with him. The Apsaras ladies surrounding Nirruti should be clothed with silk garments, and should be of handsome looks, with smiling countenances, large breasts and glutials, thick thighs and slender waists: they should smear different kinds of sweet smelling scents on their bodies.

⁽¹⁾ Nara-vāhana is the characteristic vehicle of Kubēra.

One illustration of Nirruti is given in fig. 2, on Pl. CLIV. Herein Nirruti is seen riding upon the shoulders of a man and carrying a danda in his right hand.

VARUNA.

Varuna was no doubt an important deity of the Vēdic period; he belonged to the triad, Indra, Varuna and Agni. He is praised often in company with Indra or Mitra as the possessor of illimitable resources and as upholding the heaven and the earth. He is the lord of the rain, the water and the sea. Except for the fact that he is the guardian of the west, he is practically overlooked in modern mythology. At the present when the rain fails he is invoked by mantras and pūjā and prayed to send down showers.

Varuna is of white colour, is draped in yellow garments and possesses a pacific look. His head should be adorned with a karanda-makuta and all other ornaments and should be wearing on his person an yajñōpavīta. He should be represented as of strong constitution and as seated or standing upon a fish or makara (a kind of aquatic animal, more mythical than real) or a crocodile. He may be represented as possessing two or four arms; if shown with two arms only, one hand should be in the varada pose and the other should

be carrying a $p\bar{a} \pm a$; if with four, one of the hands should be in the varada pose, while the remaining ones should carry the $p\bar{a}\pm a$, a snake and a kamandalu.

As usual, the Vishnudharmottara has a different description from those found in the agamas. It states that Varuna should be seated in a chariot drawn by seven hamsas; his colour is like the vaidūrya (a precious gem) and he must be draped in white garments and adorned with ornaments set with pearls and necklaces composed of the same material. He should have a slightly hanging belly and four arms. Over his head there should be a white umbrella and on his left the fish banner. In the right hands of Varuna there should be the padma and the pasa and in the left hands the sankha and the ratna-patra. A very good looking consort of his should be seated on his left lap with a nīlotpala in her left hand and her right arm embracing Varuna, her lord.

To the right and left respectively of Varuna should be standing the river goddesses Gangā and Yamunā. Gangā of moon-like white colour and possessing a pretty face should be standing on a matsya or makara, with a chāmara in one hand and a padma in the other, and Yamunā, also possessing good looks and having the colour of the

nīlōtpala flower, should be standing on a tortoise with a chāmara in one hand and a nīlōtpala in the other.

Varuna being the lord of the ocean he is represented in the descriptions as keeping with him the padma, the sankha and a vessel containing ratnas (or gems)—the sea being believed by the Hindus to be the repository of gems—and as being attended upon by the river goddesses.

Illustrations of the river goddesses, Gangā and Yamunā are given on Pls. CLV and CLVI. Fig. 1. Pl. CLV represents Ganga; she is standing upon a makara under the shade of a tree. Her right elbow rests upon the shoulder of a female attendant, while the left hand carries some object which is not quite clear in the photograph. Two more dwarfish attendants are on her left side. Yamunā is represented in fig. 2 on the same plate. also stands under a tree one of whose branches she holds by her left hand. The right hand is held in the sūchi pose. She is standing upon a kūrma (tortoise). On either side of her is an attendant. Pl. CLVI is a very finely carved gate-way of a ruined temple of Siva at Kharod, in the Bilaspur district of the Central Province. On the jambs of this gate are sculptured Gangā and Yamunā; Ganga stands on the proper right and Yamuna on

the proper left. They both carry pūrna-kumbha or pots full of water.

VĀYU.

Vāyu is also a Vēdic, elemental deity. His place is in the air. He is said to have Indra as his charioteer or his companion in his chariot; however, he does not occupy any very prominent place in the Vēdas. He is called the son-in-law of Tvashtri and is reputed to be handsome looking in appearance. Maruts or winds are not associated somehow with Vāyu, though in one instance he is said to have given birth to them by the rivers of heaven.

In the later mythology he is assigned the guardianship of the north-west region of the universe. He is said, in the *Mahābhārata*, to be the father of Bhīma; as also of Hanumān. The Mādhvas believe that their Āchārya, Ānandatīrtha, is an incarnation of Vāyu.

Vayu should be a youthful person of powerful constitution, of black colour and possessing two or four arms. His eyes must be of red colour and his garments, white. He should have a wavy-curved brow and be adorned with all ornaments. In his right hand it is stated, there should be a dhvaja (banner) and in the left a danda. It might also mean that the right hand should be held in the







Fig. 1. Gangā: Stone:

Fig. 2. Yamunā: Stone:

Tigova: Jabulpur District, Central Provinces.



Gate of a Temple with Gangā and Yamunā on the jambs: Stone: Kharod, Bilāspūr District, Central Provinces.





Fig. 1. Nāga and Nāgiņī: Stone: Haļebīḍu. Fig. 2. Nāgiņi: Stone: Madras Museum.



Fig. 1. Dvārapālaka of the Śiva Temple: Stone: Kāvēripākkam.



Fig. 2. Apsaras : Stone : Śrīnivāsanallūr.

patāka-hasta pose. Some authorities prescribe the ankuša in the right hand of this deity. His hair should be dishevelled and he may be seated either on a simhāsana or on a deer; the latter is more often met with in sculptures as the vehicle of Vāyu. He should also appear to be in a haste to move very quickly. The Vishnudharmōttara states that the colour both of the body and of the garment of Vāyu should be sky-blue and that he should carry in his hands the chakra and a dhvaja. Vāyu should have his mouth open. To his left should be seated his consort.

DHANADA OR KUBERA.

The words Dhanada or Kubēra literally mean the giver of wealth or a person with a deformed body. The story of Kubēra who is also known by the name of Vaiśrāvaṇa is given in the Uttara-kāṇḍa of the Rāmāyaṇa thus:—Brahmā begot a mindborn son named Pulastya; the latter had a son named Gaviputra-Vaiśrāvaṇa. This Vaiśrāvaṇa left his father and joined Brahmā, who granted him, in return for his devotion to himself, immortality and lordship over riches and installed him in Laṅkā as his capital. Pulastya, incensed at the faithlessness of his first son, made one portion of his self be born as Viśravas, who looked with disdain upon his ungrateful brother Vaiśrāvaṇa. Vaiśrāvaṇa

wishing to pacify his father presented him with three good looking Rākshasīs named Pushpotkata, Mālinī and Rākā. By Pushpōtkata Pulastya had two sons Rāvana and Kumbhakarņa; by Mālinī, Vibhīshaņa; by Rākā, Khara and Sūrpanakhā. These later born sons of Pulastya being envious of Vaiśrāvana's prosperity practised austerities; pleased with them Brahmā conferred upon Rāvana the boon of possessing at will any number of heads and shapes, and of being invincible except by men. Having obtained these powers Ravana came to Lanka, expelled Vaiśravana and made himself the master of the place. Kubera retired to the hill Gandhamādana. Elsewhere Vaiśrāvana, Rāvaņa and others are said to be the sons of Viśravas and also that Kailasa became the abode of Kubera and that his wife was Riddhi. It is somewhat strange to hear in the Rāmāyana that Mahādēva went to the Kailāsa to pay a visit to Kubēra, when it is remembered that the Kailasa is believed to be the abode especially of Mahādēva.

Another account of the origin of Dhanada is to be found in the Varāhapurāna. When Brahmā entertained the desire to create the universe, a shower of lime-stones began to pour forth from his face attended with a hurricane. After sometime the fury of the storm broke down and everything

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became calm by the wish of Brahmā. He asked the mass of stones which thus fell from him to assume the form of a divine person of peaceful countenance and appointed him as the Lord of Wealth and commanded him to be also the guardian of the riches of the gods.

In the Buddhist literature and mythology also Kubëra is the god of riches and the guardian deity of the northern region of the universe. He is also the lord over the Yakshas and is the husband of Hāritī. He has also the name Vaiśrāvaṇa (whose Prākṛit form Vassāvaṇa, is current in Ceylon) and Jambhala.

The agamas also recognise him as the master of the Yakshas and describe his figure as follows:—
The colour of Kubera according to one authority should be golden yellow and according to another crimson; the colour of his underwear is to be red, and the upper garment, white. His person should be adorned with all ornaments, including a kirita, or a karanda-makuta, kundalas and necklaces composed of a series of golden coins. He should be good looking, or even terrific looking and possessing either two or four arms: if the arms are only two, the hands may be kept in the varada and abhaya poses or the left hand may keep in it a

gada: if, on the contrary, he has four arms one of them should be embracing his consort Vibhavā and another one embracing Vriddhi, seated on the left and right laps respectively of Kubera; the remaining hands should carry the gada and the sakti. The Vishnudharmottara states that his left eye should be of yellowish brown colour (pingala), that he should be dressed in the fashion of the westerners (apīchyavēsha), that his body should be protected with an armour, that he should have a pair of moustaches and that there should also be sidetusks in his mouth. All the authorities are uniform in asserting that Kubera should have a rather big and slightly pendant belly. He may be seated on a padmapītha or be driving in a chariot drawn by men or even directly seated on the shoulders of a The Amsumadbhēdāgama states that the vehicle of Kubera is a ram. To the right and left of Kubëra there should be respectively the Sankhanidhi and the Padmanidhi whose descriptions are these two personifications should as follows: resemble in shape the bhūtas, that is, with short limbs attached to a large trunk and surmounted by a large face, carrying in their hands lotus flowers. They should be draped in white clothes, adorned with karanda-makutas and placed upon padmapīthas. In another place it is stated that he should

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be surrounded by the eight kinds of wealth and by a number of Yakshas.

The two goddesses Vibhavā and Vriddhī should in their turn be embracing Dhanada each by one arm and carrying in the other hand a ratna-pātra.

The $R\bar{u}pamandana$ prescribes the elephant as the $v\bar{a}hana$ of Kubera and states that his four hands should carry the $gad\bar{a}$, a purse containing money, a pomegranate fruit and a kamandalu.

In the Buddhist mythology, Kubēra is sculptured exactly as in the Hindu representation; but he is immediately recognised as Kubēra by a mongoose which is generally also shown either as sitting upon his left lap or placed on his left side. (See Figs. 196 and 199* in V. A. Smith's History of Fine Art in India and Ceylon).

ĪŚĀNA.

The lord of the north-east region of the universe is Īśāna. From the description given of him, we know he is the same as Mahādēva or Śiva. Īśāna should have three eyes, a pacific appearance, white complexion and should be draped in white

^{*} Mr. V.A. Smith calls this male figure 'Sarasyati enthroned' evidently through oversight. The mangoose in the left hand of the figure, and the three ornamented pots of treasure placed under its feet clearly show that the sculpture represents Kubēra.

garments and in tiger's skin. His head should be adorned with a jatā-makuta, his chest should bear an ordinary white yajñōpavīta or a nāga-yajñōpavīta and otherwise also adorned with all ornaments. There should be the crescent moon on the jatamakuta. He may be seated either on a padmāsana or better upon a white bull. If he is represented with only two arms, his hands must carry a trisūla and a kapāla or one of the hands (the left one generally) might be in the varada pose; if, however, he has four hands, the two front ones should be sculptured as playing upon a viņā and the others are to be held in the varada and abhaya poses. This description seems to be incorrect; for the vina must be held only by the hands of the front pair of arms, which are also the very hands that are necessarily to be in the varada and abhaya poses.

THE ASVINI-DEVATAS.



THE ASVINI-DEVATAS.

THE twin-gods, the Asvini-devatas, playing an important part in the Vēdic period. Yāska says in his Nirukta that these gods Aśvins were so-called because they pervaded everything (vyaśnuvātē), one of them with moisture and the other with light; but Aurnavabha derives the name from asva, a horse. Who these gods were the commentators of the Vēdas themselves are not able to answer; some say these were personifications of heaven and earth; others of day and night and yet others, the sun and moon. Prof. Roth thinks that they represent Indra and Aditya and that they are the harbingers of the Dawn to usher whose existence they hurry on in their chariot. the Rigvēda they are said to be the sons of Vivasvat and Saranyū in one place, of the sky in another and of the ocean in a third. The Taittiriyasamhitā calls them the youngest of the gods and the brothers of Ushas. They are also associated with Sūryā, the daughter of the sun, and are held

to be young, beautiful, bright and agile and as wearing lotus garlands; they were possessed of wonderful therapeutic power and are said to have helped many with this power of theirs. We have already seen that they restored the head of Yajña-Nārāyaṇa which was accidentally severed. They are described as always riding in a chariot drawn by fleet horses. Nothing very definite about these gods or their position in the Vēdic mythology is known and yet it is a well-known fact that they are very often invoked in the Vēdic literature.

In the Puranic period different stories are given for the origin of the Asvins. For example, the Varāhapurāņa gives the following account of the birth of the Asvins. Sūrya (the sun) married the girl named Samiñā who was offered by Tvashta and begot through her Yama and Yamuna. Samjūa, however, was able to bear no more the heat of Sūrya and resolved to run away from him. Leaving behind her her shadow (chhāya) and assuming the form of a horse (badaba) repaired to Uttarakuru. By Chhāyā, Sūrya had two children named Śani and Tapatī. All the children of Sūrya were ill-treated by Chhāvā and Yama and Sani complained against her to their father. For this they were cursed by Chhāyā as the effect of which Yama had become the lord of the prētas, but the hard lot was mitigated by the

THE ASVINI-DEVATĀS.

intercession of the father who made him even in this accursed state to be the god of Dharma and be also one of the Lokapalas, guarding the southern quarter of the Universe; and Sani obtained powerfully evil eyes through the curse of Chhava. After all these events were over, Sūrya learnt that Samjñā was living as a mare in Uttarakuru, went there in the form of a stallion, joined her and begot the twin children named the Aśvins, who are, in this account, held to be the personifications of prāņa and apāna, the two vital airs which sustain animal life. In the cosmic evolution, these gods came into existence on the dvitīyā tithi. With the help of their father Sürya they obtained a place among the gods and became the custodians of the amrita and physicians to the celestials. Aśvins are known by the name of Nāśatyas. Curiously enough these deities, little understood by even the Vedic commentators, have received a great deal of consideration in the hands of the authors of the various Agamas. In fact, a number of Agamas contain a description of the images of the Aśvini-dēvatās. It is highly doubtful if ever they were sculptured and set up in temples, for at the present time we do not hear of the existence of such images anywhere in India, as svayampradhāna deities. No doubt they are carved on the

same block of stone as was used for the sculpturing of the image of the sun, as attendants of this latter deity. The following description of the images of the Aśvins is found in the Amsumadbhedagama. These gods should be represented as horse-faced and be seated together upon a simhāsana. They should be adorned with a jatā-makuta on the head, the yajñopavīta, garlands of yellow flowers, and with all other ornaments. The colour of their body is to be red, like the flower of the pomegranate tree. The Asvins should have lotus-like beautiful eyes and each only a pair of arms; in the left hand they should keep each a book, while their right hands should be held in the abhaya pose. right legs of the gods should be hanging below the seat, while the left one must be folded and rested upon it. The names of these gods are given as Nāśatva and Dasra. On either side of the Asvins should be the figures of the females called Mritasañjivini and Viśalyakarani waving chauris (chāma-The colour of these goddesses is said to be ras). brown.

On the left of the Asvins there should be the figures of Danvantari and Ātrēya, adorned with all ornaments, draped in black garments and carrying in their hands a sword and a shield each. Their colour should be yellow and red respectively.

THE ASVINI-DĒVATĀS.

In the Suprabhēdāgama it is stated that the colours of the Asvins are white and yellow respectively and that they ought to be clothed in white garments and should have turbans on their heads. The Pūrvakāranāgama which also contains their description does not differ materially from the above two authorities. But the Vishnu-dharmottara gives a somewhat different description. substitutes instead of the abhaya pose required by the Agamas a vessel containing drugs (oshadhis) in their right hands. On the right and left of these gods are to be standing, according to this authority, two goddesses named Rupa-sampat and Akriti of great beauty and of white (?) and grass green colours respectively, bearing in their hands vessels set with gems; and these must be dressed in white garments.

Illustrations of the Asvini-devatas might be seen on the sculpture of Surya reproduced on Pl. XC, fig. 3, of Volume I of this work.



INDU mythology includes in its fold a number of minor gods such as the rishis, pitris and nāgas. A brief account and the description of the images of these will be given in the following paragraphs. The figures of rishis, apsarasas and others are, according to the agamas, required to be placed in Hindu temples, and as such are not mere mythological curiosities having theoretical existences and possessing imaginary descriptions. We meet with their representations here and there in temples and the description of these is not to be considered out of place in a work of this kind. Besides, the present compilation being a close following of the agamas both in arrangement and description, the existence of the descriptions of these demi-gods in the agamas necessitates the incorporation of such descriptions in the present publication also. Among the heading the demi-gods are included in this chapter the following:-

- 1. Vasus,
- 2. Nāgadēva and the Nāgas,
- 3. Sādhyas,
- 4. Asuras,
- 5. Apsarasas,

- 6. Piśāchas,
- 7. Vētālas,
- 8. Pitris,
- 9. Rishis,
- 10. Gandharvas and
- 11. Marutganas.

(i) VASUS.

In the $Rigv\bar{e}da$, the number of gods is said to be thirty-three which is composed of the eight Vasus, eleven Rudras, twelve \bar{A} dityas and the heaven and the earth. According to the $R\bar{a}m\bar{a}yana$ all the thirty-three gods were the sons of Aditi, while according to the $Mah\bar{a}bh\bar{a}rata$ they were the attendants upon the sun and were worshipping him.

We learn from the Śrī Bhāgavata that in the sixth Manvantara, Daksha had by his wife Asikni sixty daughters. He married them to the Prajāpatis. Dharma obtained thus ten daughters of Daksha, of whom one, Vasu, begot the eight Vasus. Once upon a time, says the Dēvībhāgavata the Vasus with their respective wives went out enjoying pleasure and reached the āśrama (hermitage) of Vasishtha. The wife of Dyau one of the Vasus seeing the celestial cow named Nandinī in the abode of Vasishtha, asked her husband about the nature of the cow and who her owner was. He informed her that it belonged to Vasishtha and had the rare quality of giving milk

which was able to make those that drank it live eternally young and of sound health. The wife of Dyau requested her husband to carry away the cow to their residence, for she wanted her human friend, the daughter of the king Usinara, to drink the milk of Nandini and to live long in unfading youth and sound health. The Vasu robbed Vasishtha of his cow and was conducting her to his home; the rishi perceiving through his mental eye the mischief perpetrated by the Vasu, cursed all the Vasus to become human beings. Thereupon the Vasus hurried to the aśrama of Vasishtha to beg for his pardon and to request him to restore them once again to the state of gods. He promised that the other Vasus except Dyau would regain their celestial condition after the lapse of a year; Dyau alone should continue to be a human being for a long time. Disgusted with the human existence that was soon to come upon them and to divest themselves of it in an honourable way, they requested the river goddess Gangā to be temporarily born on the earth as a woman, to become the wife of the king Santanu and beget them as her children, whom, they requested, she should throw away into the river one after another as they were born. To this Ganga agreed and the Vasus were born to her and being disposed

of as requested by them, they then reached their former position in heaven.

The names of the eight Vasus are given in a majority of the authorities as follows:-Dhara, Dhruva, Soma, Apa, Anala, Anila, Pratyusha and Prabhāsa. In one work the name of Savitri is substituted for Apa in the above list. The general features of the images of the Vasus are that they should have each two arms, two eyes, and be of red colour; they should be clothed in yellow garments and be adorned with karanda-makutas. Thev should have side tusks, terrific look, sinuous brows and fine hair. As in the case of all other images these should also be adorned with all ornaments. They may either be seated or standing and should be carrying in their hands the khadga and the khētaka respectively. The Suprabhēdāgama, among the Śaivāgamas, and the Viśvakarma-śāstra agree in stating that the colour of the Vasus is golden latter prescribes beautifully vellow and the embroidered red garments for the images of their demi-gods. The Viśvakarma-śāstra gives detailed descriptions of each one of the Vasus. According to this authority the images of the Vasus ought to possess four arms. In the following table are given the various articles carried in their hands by the eight Vasus.

			Righ	Right hands.	Left bands.	ands.	
•	Names of the Vasus,	90	Front.	Baok.	Front.	Baok,	Remarks.
	Dhara	:	Padma	Åkshamālā	Hala	Śakti	Notice the fact that
	Dhruva	:	Kamalāksha. Chakra mālā.	. Chakra	Kamaņdalu.	Śakti	the pack lett nature has uniformly the sakti, which is
	Sõma	:	Padma	A rosary of pearls.	Ankusa	Śakti	e mse ncomi Vasus,
1-4	Āpa	:	Hala	. Śakti (?)	Ankuśa	Śakti	cording to talk authority.
	Anila	:	Ankuśa	Akshamālā.	Śakti	Upavita (?)	
	Anala	:	Akshamālā.	Sruva	Kapāla	Śakti	
- A	Pratyusha	:	Кһадда	. Ankuśa	Кьефака	Śakti	
	Prabhāsa	•	Daņda	Kapāla	Ankusa	Śakti	
		-					

(ii) NAGADEVA AND THE NAGAS.

The Nagas are, according to the puranic authorities, a race of serpents who inhabited the Pātāla-loka or the nether regions. The Mahābhārata and the Varāhapurāna give the origin of the Nāgas. By Dākshayanī, the daughter of Daksha, Kasyapa begot the seven serpents beginning with Vāsuki. Their progeny increased and the world was flooded with serpents to the great detriment of man. The latter complained to Brahmā about the hardship caused to them by the serpents. Brahmā summoned the serpents to his presence and cursed them to be ruined by the imprecations of their mother which she uttered in the Svavam bhuva-manvantara and banished them to the Pātāla-lōka with the command that they should not bite any human beings, except those who were predestined to die a premature death and those that were really bad. We learn from the Mahābhārata that the Nagas were the sons of Kadru and Kaśyapa, that they induced their step-brother Vainatēya (Garuda) to fetch for them the amrita (ambrosia) preserved in the kingdom of Indra, that they were made to grant freedom to Vinata and her sons from the voluntary bondage they had entered into under Kadru, that they were deprived of the amrita brought down by Garuda, that Indra

carried it away once again to his abode, that by licking the kuśa grass on which the vessel of amrita was placed they had their tongues split in twain and other accounts. In historical times, portions of India were inhabited by a race of men who went by the name of the Nāgas and they are said to have formed the majority of persons who joined the newly started Buddhistic religion. Some scholars of Malabar are inclined to believe that the modern Nāyars (Sudras) of Malabar might be descendants of the early Nāgas, a name which, in modern times might have been corrupted into Nāyars. The hypothesis is more fictitious and fanciful, than real and tenable.

The Nāgas are believed to have been born on the Pañchamī tithi of the bright half of the month Śrāvaṇa and the whole of India offers pūjās to the Nāgas on this day, except the Draviḍa brāhmaṇas; in Southern India the Mahrāṭa and the Kannaḍa women observe the previous day, the chaturthi, also as sacred to the Nāgas, a custom which is nowhere seen to be observed. It is a common sight all over India to meet with the Nāga images set up under big pipal trees by scores and worshipped occasionally. Childless people take a vow to set up the images of Nāgas in anticipation of

being blessed with children and celebrate the Nāgapratishṭhā ceremony with great pomp and at great expenditure.

A description is found in the Amsumadbhādā-gama of Nāgadēva, which appears to be that of the chief of the Nāgas. It states that the image of Nāgadēva should have three eyes, four arms, a beautiful countenance and be of red colour. The image should be adorned with a karanḍa-makuṭa on its head and all other ornaments on its person and should be standing upon a pad ma-pīṭha. The hands of the front arms should be kept in the varada and abhaya poses, while the back hands should be keeping each a snake in it. Over the head of Nāgarāja should be a hood of a five headed cobra and he must be draped in white clothes.

The Śilparatna adds that the Nāgas should be half human and half serpentine in shape, the lower part, below the navel being that of a snake. Their heads must be covered with hoods having one, three, five or seven heads and they should have split tongues like those of snakes. In their hands they must carry a sword and a shield respectively. The Maya-śilpa gives the detailed descriptions of the seven great Nāgas, Vāsuki,

Takshaka, Kārkōṭaka, Padma, Mahāpadma, Śaṅ-khapāla and Kulika as follows:—

The colour of Vāsuki is pearl-white; that of Takshaka glistening red and he must have on his hood the mark of the svastika. The colour of Kārkōtaka is black and on his hood there should be three white stripes; Padma is of the rosy hue of the lotus flower, with a white streak and adorned with coral ornaments. The colour of Mahāpadma is white with the mark of trisūla on his hood; whereas that of Sankhapala, is yellow with a white streak on his hood; the colour of Kulika is also red and his hood bears the mark of the crescent moon. All these seven great serpents should have two tongues and two arms and a hood with seven heads held over their human heads bearing on them gems. They must all be clad in one or three coats and carry in their hands an akshamālā and kamandalu.

Two photographs are reproduced in illustration of the descriptions given above. Fig. 1, Pl.CLVII, is the photograph of the Nāga and Nāgiṇī to be found in the Hoysaļēśvara temple at Haļebīḍu. The lower parts of these are in the form of snakes and are entwined with each other. The head of the Nāga has over it a hood of cobra with seven heads, whereas that of the Nāgiṇī one of three heads. The

Nāga bears in his right hand a sword and is embracing with his left arm his consort. The Nāgiṇī bears a lotus flower in her left hand and embraces with her right arm her consort. The human head of the Nāga is adorned with a karanḍa-makuṭa and that of the Nāgiṇī with a knot of hair.

Fig. 2 on the same plate is that of a piece of sculpture of a Nāgiṇi preserved in the Madras Museum. As in the previous instance the Nāgiṇi has her lower half that of the snake. She has on her head a karaṇḍa-makuṭa which is covered by a cobra hood with three heads in it. She carries a sword and a shield in her right and left hands respectively.

(iii) SADHYAS.

According to the *Nirukta* the word *Sādhya* means a ray of light. The gods who abide in the sky and absorb water and other liquids are said to be the *Sādhyas*. They are said to be adorable even by the gods.

The Sādhyas are twelve in number and are named, according to the Agnipurāṇa, Māna, Manta, Prāṇa, Nara, Apāna, Vīryavān, Vinirbhaya, Naya, Daṁśa, Nārāyaṇa, Vṛisha and Prabhi. These are said to be the sons of Dharma and were great souls (mahātmas). The images of Sādhyas should be represented as seated upon padmāsanas and as

carrying in their hands the akshamālā and the kamandalu.

(iv) ASURAS.

The Asuras and Rākshasas are veryold demi-gods. They are often mentioned in the Vedic period. The Nirukta says that the word asura implies a cloud that sprinkles water. The dark mass of cloud was evidently personified into a wicked being which required to be chastened by Indra to pour down rain. The asuras are included in the Panchajana which, according to the Nirukta was composed of the Gandharvas, the Pitris, the Devas, the Asuras and the Rākshasas; but Śāyana enumerates them as the gods, men, serpents, Gandharvas including the Apsarasas and the Pitris. From the Taittiriyasamhita we learn that the earth once belonged to the asuras and the gods had only a very small place on it. The gods asked the asuras for more, upon which the asuras desired to know how much of the land they would require. The Devas replied "as much as this she-jackal can go round in three steps." The asuras consented to grant this request of the Devas and Indra assumed for the occasion the form of a she-jackal and stepped round the whole of the earth in three strides. Then again we learn from the Śatapatha Brāhmana that the gods became distinguished from the asuras under the following

circumstances: being the descendants of Prajapati, they both obtained their father's inheritance, namely, speech,—true and false; they both spoke truth and falsehood. The gods then abandoned falsehood and took exclusively to truth. As a consequence, the gods became weaker and poorer. The poet admits naively that truth certainly reduces people at first to the conditions mentioned above, but that the gods ultimately became prosperous. The asuras, on the other hand, took to falsehood and indulged solely in it. Truth became in after-times the triple science (trayīvidyā). In other ways also the asuras sank lower in status than their brothers the devas. In striving to attain higher positions, the asuras did not know to whom they should offer their oblations and through presumption went on taking them into their own mouths, whereas the gods offered the oblations to each other. Because of their presumption, the asuras were overcome by the $d\bar{e}vas$. In the Aitihasic period the Rakshasas are often described as dark, ugly, impure people, addicted to man-eating.

The images of asuras are required to be made in a variety of forms with terrific appearances, having fearful side tusks, ugly eyes surmounted with curling awkward brows, and carrying several

kinds of weapons. They should be adorned with all ornaments, including the kirīṭa and the kundalas.

(v) APSABASAS.

The Apsarasas are so called because they are said to have sprung from the waters when the ocean was churned for obtaining ambrosia (amrita). They are believed to be celestial nymphs with no one as their particular husbands and that they were courting human heroes as they ascended the heaven. In the Uttara-kānda of the Rāmāyana we are told that Ravana considered the apsarasas as mere courtezans, without any husbands and with this conviction he ravished against her protestations Rambhā, the most beautiful of all the apsarasas. even though she pointed to him that she being the wife of Nalakuvēra, the son of his (Rāvana's) brother Kubera. The apsarasas are said to be seven in number and the names of the most important of these are given as Rambha, Vipula, Urvasi, and Tilottama.

In sculpturing the images of the apsarasas they should be represented as having slender waists, large gluteals and well developed busts. They should all look very pretty with a smiling countenance and adorned with all ornaments and draped in

silk garments. They must be standing erect (sama-bhanga) on bhadra-pīṭhas.

(vi) PIŚĀCHAS.

Who this class of beings are is not clearly known; but that they are known to have been referred to from very early times is evident from literature. Their images are required to be represented as of extremely emaciated appearance, with the knobs of the bones jutting out and the veins visible under the surface of the skins; they must be composed of the bones, tendons and skin only. The hair on their head should be stiff and spread out.

(vii) VĒTĀLAS.

Another obscure class of beings are the Vētāļas, whose descriptions in the āgamas are not very different from those of the Piśāchas. The only difference between them is that the latter should be tall in stature, with parched up belly and projecting cheek-bones.

(viii) PITRIS.

Hiranyagarbha Manu had Marichi and other sons; the sons of these latter are known as the Pitris or Pitriganas. Mention is made of seven such ganas and they are as follows:—

(a) Virāt's sons were the Pitris of the Sādhyas and were called the Sōmasad.

- (b) Marīchi's sons, those of the Dēvatas and were called the Agnishvātta.
- (c) Atri's sons, those of the Daityas, Dānavas, Yakshas, Gandharvas, Uragas and the Rākshasas and were called the Barhishad.
- (d) Kavi's (Śukrāchārya's) sons, those of the Brāhmaṇas and were called the Sōmapa.
- (e) Angiras' sons, those of Kshatriyas and were called the Havirbhuja.
- (f) Pulastya's sons, those of the Vaisyas and were called the Ajyapa, and
- (g) Vasishțha's sons, those of the Śūdras and were called the Sukalins.

In giving the description of the Pitris, the agamas state that they are three in number and that they must be seated either on the same wooden seat or on a bhadra-pīṭha; the three pitris are the father, the grandfather and the great grandfather. These must be sculptured as old but good looking and strong people of yellow colour, draped in yellow garments and wearing each an yajnopavīta. On their head must be the kēśa-bandha and they should be adorned with all ornaments: their body should be smeared with ashes (bhasma). They should have nice teeth and have with them a

walking stick and an umbrella. The pitris should have only two arms of which the left one should be kept stretched out on the knee of the bent left leg; the right hand should be held in the sūchihasta pose. The Vishnudharmōttara states that the pitris should be seated upon kuśāsana (mat made of kuśa or on spread out kuśa grass) and that they should carry the pindapātra or the vessel to receive the rice-balls offered to them by their living descendants.

(ix) RISHIS.

The word rishi, according to the Nirukta, means the rays of the sun and these are said to be seven in number. By an extension of meaning the term came to be applied to the rishis, the seers; just as the sun's rays spread everywhere and disclose the existence of all things, the seers or the rishis are able to perceive everything. Again, the Śatapatha Brāhmana considers the rishis as breaths and derives the word rishi thus: "In as much as before all this Universe, they, desiring this Universe, were worn out (arishan) with toil and austerity therefore they are rishis." Later on, the rishis were regarded as those who had reached the other end (pāragas) of jñāna and samsāra. The origin of the rishis according to the Nirukta is as follows:-Brahmā took some dirt from his

body and sacrificed it to the fire. From the flames there emanated the rishi Bhrigu (=fried in the fire). After the fire subsided, another rishi arose from the live charcoal (angara) and was therefore called Angiras. A third rishi was predicted to be born after the two former from the same fire and was called Atri; the name Atri is also capable of meaning not-three and hence that the number of rishis was not going to stop with three and that some more were to be born from the kunda (firepit). When the agni was removed and the kunda dug out a rishi came into existence from the place where the kunda stood. He was known as Vaikhānasa. The Brahmāndapurāna gives a slightly different account of the birth of the rishis. Marichi was born first; at the time of the yaga was born Kratu. A third came into existence saying aham tritiya, I am the third, and was hence known as Atri. Then again a fourth with thick hair was born and was called Pulastya; a fifth with flowing hair and called Pulaha was next born. From the heap of coins and other dakshinas (presents) placed in the yaga-śala (sacrificial ground) was born another rishi and he was called Vasishtha. All these were the mind-begotten sons of Brahmā and it is from these all other beings including the Pitris were generated.

The *rishis* are grouped into seven classes. Vyāsa and others are called the Mahārishis; Bhēla and others, the Paramarishis; Kaṇva and others, the Dēvarishis; Vasishṭha and others, the Brahmarishis; Śuśruta and others, the Śrutarishis; Rituparṇa and others, the Rājarishis and Jaimini and others, the Kāndarishis.

The names of the seven rishis differ from manyantara to manyantara.

Jñāna or opinion is of two kinds, vidyā (true) and avidyā (false); the former of these arises from perception, inference and recollection and the infallible intuition peculiar to the rishis. The rishis possessed an intuition which was peculiarly their own and was shared slightly by the ordinary mortals. We learn that the rishis who lived of old and who conversed about sacred truths with the gods directly, led a conjugal life; whenever they wanted anything they approached straight the gods with metrical composition in praise of these gods; thus supernatural powers came to be attributed to these The rishis seem also to be divided into the ancient and the modern, the former being Bhrigu, Angiras and others. It is worth noting that the rishis were called also kavis (poets) mēdhāvins (wise men), vipra (learned men) vipaśchit, vēdhas, (words

meaning also the learned men), muni (the thoughtful), etc.

The āgamas give the names of the seven rishis differently; thus, the Amśumadbhēdāgama has Manu, Agastya, Vasishṭha, Gautama, Āṅgiras, Viśvāmitra and Bhāradvāja; whereas the Suprabhēdāgama enumerates them as Bhṛigu, Vasishṭha, Pulastya, Pulaha, Kratu, Kaśyapa, Kauśika and Āṅgiras; and the Pūrvakāraṇāgama, Agastya, Pulastya, Viśvāmitra, Parāśara, Jamadagni, Vālmīki and Sanatkumāra. We have perhaps to understand that each of these authorities gives the names as they obtained in different Manvantaras.

The images of the rishis should be sculptured as either seated or standing on a padma-pīṭha; they must be shown as peaceful old people with flowing beards reaching up to the chest, with jaṭāmakuṭas on their heads, yajñōpavītas, and with their foreheads marked with three streaks of vibhūti (bhasma or ashes). They may have in their hands a walking stick and an umbrella or they may keep the right hands in the jñāna-mudrā pose and rest the left arms on the knee of the left leg which must be bent and resting upon the seat. They should be clothed in garments made of barks of trees, which should be held in position by kaṭi-sūtrās; their upper wear should be white clothes.

(x) GANDHARVAS.

Another class of semi-divine beings are the Gandharvas. In the Atharvana Vēda they are said to be a class of gods, hairy, like monkeys or dogs; they assume at will handsome appearances to seduce the females of this earth. Therefore they are invoked so that they may not indulge in this sort of wrong act but live with their own wives. The Gandharvas are believed to be deities who know the secrets of the divine truths and reveal them to the world. As we have already seen they are included in the class of Panchajanas and Śayana links them with Apsarasas: according to him they are the males of a class of divine beings whose females were the Apsarasas. In the Atharvana Vēda the Gandharvas are said to be 6333 in number. Of the eight different systems of marriage, according to the classification of the Aryas, one is the Gandharva system. This corresponds practically to the European and other similar systems, namely, a man and a woman falling in love with each other and entering into the life of man and wife until by mutual consent they separate or till the lifetime of one of the contracting parties, in other words the alliance is not a religious sacrament but a sort of contract. Hence the repudiation by Rāvana of the protests of Rambhā whom he

DEMI GODS.

seduced and who was not willing to consort with him. The description of the images of Gandharvas is not met with in the *āgamas* and is, therefore, not possible to be given authoritatively.

(xi) THE MARUT-GANAS.

In the Vēdic period the Maruts are said variously to be the children of the earth under the name of Priśni and Rudra and as children of the ocean: they are said to behave like sons to Indra. Rudra and Priśni are said to have begotten these in their assumed forms of a bull and a cow. Generally they were very friendly to Indra and with their help strengthened him against Vritrasura. Only in a very few instances they are described as having abandoned Indra and left him to kill Vritrā single-handed. The Maruts are the gods of the tempest and as such are sometimes included in the thirty-three gods and sometimes counted as outside this number; in some places they are said to be thrice sixty and in others as only twenty-seven in number. They were the favourite deities of some rishis who have sung high praises about them. In these they are extolled as having spears resting upon their shoulders wearing anklets, golden ornaments and helmets, seated upon resplendent cars drawn by spotted deer and carrying light in their hands; they are ever engaged

in gathering rain-clouds and compelling them to discharge their contents. Divested of the poetic element and viewed in the ordinary sense, the Maruts are gusts of wind personified; they are as fleet as deer and are really ever busy in gathering rain-clouds and helping Indra the god of the atmosphere.

The Amsumadbhēdāgama contains a description of the images of these Maruts. They should all be of handsome looks, dark in complexion and possessing two arms and standing upon padmapīthas. They should be draped in white silk garments, adorned with all ornaments and flowers and should have luxuriantly growing hair on their heads.

APPENDIX A.





The Figure of Națarāja showing the relative positions of the limbs.

APPENDIX A.

The detailed measurements of the distances of the various limbs from the madhyasūtra, of the dancing Śiva-Naṭarāja are given in the Kāmikā-gama and the Kāraṇāgama. The texts pertaining to this portion are not free from errors; therefore it is apprehended that some of the measurements may perhaps be incorrect. However, they are given below in the accompanying table.

Distances measured.	According to the	
	Kāraņāgama	Kāmikāgama
The madhya-sūtra should pass from a distance $8\frac{1}{2}$ yavas removed from the centre of the forehead, through a position tangential to the right wing of the nose and the centre of the projecting ankle bone of the right leg which is planted upon the figure of the Apasmāra-pūrusha. This rule is according to the Kārāṇagama. The Kāmikāgama says: The		

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	According to the			
Distances measured.	Kāraņāgama	Kāmikāgama		
mudhya-sūtra shall pass through the head, the forehead, the side of the right wing of the nose, the right side of the navel and the centre of the projecting bone of the ankle. The horizontal distance of the centre of the forehead from this sūtra. The distance between this sūtra and the hikkā sūtra (measured along the line of sight of the observer, i.e., vertically to the plane of the paper). The distance of the right arm-pit from this sūtra. The width of the neck on the left of this sūtra. The width of the neck on the right. The beginning (from the shoulder) of the left arm held in the gajahasta pose should be situated from this sūtra at a distance of The left hand bearing agni should be lifted as high as the hikkā-sūtra. The right hand carrying the damaru and held in the sūchi pose should be at the height of the karņa-sūtra.	30] 18 aṅgulas.(?) 8	2 angulas. 3 ,, 4 ,, 4 ,, this hand is required to be one angula above the karnasútra.		

APPENDIX A.

4	According to the			
Distances measured.	Kāraņāgama	Kāmikāgama		
The distance between the wrists of the hands bearing agni and the damaru respectively from the shoulder. The distance between the middle of the forearm of the hand held in the abhaya pose and the forearm of the danda-hasta (gaja-hasta).	24 angulas.	17 angulas.		
There should be, according to the Kāranāgama, the sarpavalaya round the middle of the forearm, the hand of which is held in the abhaya pose; and there must be an upper-garment of tiger's skin thrown on the shoulder between the two left arms. The distance between the tip of the thumb of the abhaya-hasta and the nipple of the right				
breast. The shortest distance between the wrist of the abhaya-hasta and the danda hasta.		2 ,, 6 ,,		
The distance (measured on the right side) of the navel from the madhya-sūtra. The root of the penis is situated on the left of this sūtra at a	4 angulas. 13 1 ,.	8 12 ,,		
distance of	14 ,,			

HINDU ICONOGRAPHY.

	According to the				
Distances measured.	K	āraņāgama	Kāmikāgama		
The back side of the buttocks is situated on the left side of this sutra at a distance of The madhyasutra should touch the śröni and the left thigh and divide its width into two portions: the length of the portion	7	angulas	17	angulas	
on the right. Do. on the left. The knee of the raised leg should reach the height of the navel, according to the Kāranāgama and śroni, according to the	D _o	070	17 9	, (7)	?)
Kāmikāgama. The sole of the lifted leg should be just above the knee of the standing leg, according to the Kāranagama and up to the level of the knee, according to	30				
the Kāmikāgama. The distance between the sole of the lifted leg and the knee of the standing leg. The distance between the wrist of		,,(?)	24	31	
the danda hasta and the knee of the lifted leg. The distance between the middle of the thigh of the left leg and	1	yava (?)	14	11	
the navel. The distance from the madhya- sătra of the knee of the bent,			9	n	je i
standing right leg.	10	angulas.	12,	10 or ingulas.	9

From the fact that the madhyasūtra is required to touch the middle, practically, of the head, the

APPENDIX A.

śroni, the right thigh and the centre of the ankle. we see that the line drawn from the centre of gravity of the heavy figures of Siva-Natarāja is made to fall exactly in the centre of the base. which is generally a broad padmapītha, mounted upon a bhadrapītha. The perfect stability of the image is thus secured. The projecting limbs such as the two out-stretched arms, the uplifted leg and the back of the body are so symmetrically arranged with reference to this line as to counterpoise each other and not interfere in any way with the stability. Now, if the image were to stand upon only one leg without any other support, there would be the danger of the superincumbent weight acting detrimentally to the strength of the statue; the frail leg may break at the ankle, if the image sustains any accident. To avert such a possibility, the presence of the prabhā-mandala is insisted upon; the out-stretched arms, the large number of iatas issuing from the head, a long, flowing strip of cloth which is tied round the middle of the body and the crown of the head are made to touch the prabhāmandala and are attached to it, thus affording perfect protection from the danger of breaking at the ankle. It might also be noticed that, as a general rule, (a more or less perfect one). the two out-stretched hands and the foot of the

HINDU ICONOGRAPHY.

standing leg are made to lie on the three apices of an inverted equilateral triangle and are practically also on the same plane as that of the *prabhāmaṇḍala*. The height of mathematical calculation as regards distances and masses in the making of perfectly stable and strong images is, it might be stated, attained in the casting of the often bulky and large images of Śiva-Natarāja.



॥ प्रतिमालक्षणानि ॥ काकाउवी

APPENDIX B.

प्रतिमालक्षणानि ।

लिङ्गलक्षणम् ।

लिङ्गं स्थावरजङ्गमाख्यभिदया द्वेधा तु पूर्वं पुनः षड्भेदं क्षणिकादिभेदवशतः तत्रापि चार्काश्विनौ । अष्टाष्टापि च सप्तधा च नवधा भेदाः क्रमात्स्यः पुनः प्रोक्तं मानुषके पुनर्दशविधं धारामुखाचैर्भवेत् ॥

व्या-छिङ्गं भूतानि छयमस्मिन् गच्छन्तीति छिङ्गम्।

तदुक्तं सुप्रभेदे-

लयं गच्छन्ति भूतानि संहारे निखिलं यतः । सृष्टिकाले पुनस्सृष्टिं तस्माक्षिङ्गसुदाहृतम् ॥ इति ॥

एति हिङ्गं स्थावर जङ्गमास्यिभिदया स्थावरं जङ्गमं चेत्यास्या यस्याः, भिदया भेदः तया, द्वेघा स्थावरं जङ्गमिनित द्विघेत्यर्थः ।

तदुक्तं कारणे-

अतः परं प्रवक्ष्यामि लिङ्गलक्षणमुत्तमम् । स्थावरं जङ्गमं चैव द्विविधं लिङ्गमुच्यते ॥ शिलामयं तु यद्रूपमजविष्णुहरैर्युतम् । विसूत्रं मुकुलैर्युक्तं स्थावरं लिङ्गमुच्यते ॥ शेषाण्यन्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते । इति ॥ तत्पुनः द्विविधमपि पुनः क्षाणिकादिभेदवशतः क्षाणिकमृन्मय रत्नजळोहजदारुजशैळजभेदात् षड्भेदम्।

क्षणिकलिङ्गम् ।

तथोक्तं सुप्रभेदे-

क्षणिकं चैव मृहोहरत्नजं दारुजं तथा । शैलजं चैव विष्नेश ! षड्मेदं लिङ्गमुच्यते ॥ शिलामयं तु यद्र्पमजविष्णुहरैर्युतम् । त्रिस्त्रं पुष्करैर्युक्तं स्थावरं लिङ्गमुच्यते ॥ शेषाण्यन्यानि सर्वाणि जङ्गमं लिङ्गमुच्यते । इति ॥

तेषामि भेदानाह ' तत्रापि चेति'। अर्क-द्वादश्रभेदतः, अश्वनौ द्वी भेदी, वसु अष्टभेदाः, पुनरप्यष्टभेदाः, सप्तधा सप्तभेदाः, नवधा नवभेदाः, एवं क्रमात्स्युः । तथा चोक्तं सुप्रभेदे—

क्षाणिकं द्वादशं प्रोक्तं मृन्मयं द्विविधं पुनः । दारुजं चाष्टधा प्रोक्तमष्टधा छोहजं स्मृतम् ॥ सप्तधा रत्नजं चैव शैछजं तु चतुर्विधम् । रत्नजं छोहजं चैव बाणि छेङ्कं चछं स्मृतम् ॥ शैछजं चाचछं प्रोक्तं मृन्मयं दारुजं तथा ।

एतेषां रुक्षणं फर्लं चापि सुप्रभेदे— क्षणिकानां फर्लं वक्ष्ये सैकतं मोक्षकांक्षिणाम् । तण्डुलं विभवार्थीनामन्नमन्त्रप्रदं स्मृतम् ॥

१. मूले अष्टेति पदं दृश्यते ।

नदीमृद्भूमिलाभं स्याद्गोमयं रोगनाशनम् । नवनीतं मनोह्वादं रुद्राक्षं ज्ञानवर्धनम् ॥ गन्धं सौभाग्यकांक्षीणां कूर्चं मुक्त्यर्थिनां स्मृतम् । आयुष्यवर्धनं पुष्पं गुलमिष्टार्थसिद्धिदम् ॥ पैष्टं पुष्टिप्रदं प्रोक्तं क्षाणिकानां फलं भवेत् । एतेषां चैव लिङ्गानां न प्रमाणं न च स्थितिः ॥

[मृन्मयाछिङ्गळक्षणम् "॥]
मृन्मयं राज्यफळदं पकापकप्रभेदकम् ।
शुद्धदेशे मृदं प्राह्य पूजाभागं सयोनिकम् ॥
कृत्वा दग्धमिदं प्रोक्तं पकापकमिहोच्यते ।

कामिके---

श्वेतां च मृद्मादाय पयस्तैलद्धिघृतम् । यवगोधूमचूर्णं च पयोदृक्षत्वचान्वितम् ॥ विमलेन सुगन्धेन चूर्णान्यालोड्य संमृदा । प्रीवेष्टकं सर्जरसं तथा गुग्गुलुशर्कराः ॥ पंञ्चनिर्याससंयुक्तमथ लोकप्रसिद्धिदम् । एतेषां सङ्ख्यया तुल्यं मृदं गृह्णीत देशिकः ॥

सुप्रभेदे---

चूणैरालोड्य सुमृदा मासपक्षोषितं तथा। रत्नबीजसमायुक्तं पक्तं लिङ्गं समाचरेत्॥

१. 'तत्रापक'मिति सुप्रभेदपाठः।

प्रतिमालक्षणानि । [लोहजलिङ्गम् *।]

लोहजाष्ट्रभेदा यथा-

सौवर्णं राजतं ताम्नं कांस्यमारकूटं तथा । आयसं सीसकं चैव त्रपुकं चेति लोहजम् ॥

[छोहजाछिङ्गफळम् *।]
सौवर्णं श्रीप्रदं प्रोक्तं राजतं राज्यसिद्धिदम् ।
ताम्रं पुत्रप्रदं चैव विद्वेषं कांस्यमेव च ॥
आरक्ट्रं तथोचाटे क्षयकारकमायसम् ।
सीसजं रोगहरणं त्रपुरायुष्यवर्धनम् ॥
एवं तु छोहजं प्रोक्तं ततो रत्नजमुच्यते ।

[रत्नजलिङ्गम् *।]

मोक्तिकं च प्रवालं च वैडूर्यं स्फटिकं तथा ॥
पुष्यं मरतकं नीलं रत्नजं संप्रकीर्तितम् ।
लोहरत्नदिके लिङ्गे पूजाभागं सपीठकम् ॥
यथालाभप्रमाणेन स्फिटिकादीनि कारयेत् ।
स्फिटिकादिषु कर्तन्या त्रिभागैरेव पीठिका ॥
तथायामसुविस्तारपिण्डिका शुभदा स्मृता ।
एकाङ्गलं समारम्य आ चतुर्विश्वदङ्गुलान् ॥
लोहजं लिङ्गमिलाद्वलेक्षणोद्धारणं विना ।

[दारुजालिङ्गम् ॥*]

दारुजाष्टकं यथा--

शमीमधूकमण्ड्ककणिकारं तथैव च । तिन्दुकार्जुनको चैव पिप्पलोदुम्बरं तथा ॥

कामिके बहव उक्ताः यथा--

खदिरश्चन्दनस्साळो मधूकस्सरळो मतः ।

बिल्वः कदम्बबदरौ देवदारुश्च शिञ्चपा ॥

पनसार्ज्जनावशोकश्च क्षीरिणो रक्तचन्दनः ।

स्निग्धसाराश्च ये वृक्षाः पयसान्ये तु मध्यमाः ॥ इति ॥

[शैलजलिङ्गम् ।]

शैलजं च ब्राह्मणादिचतुर्वणीनुसारेण चतुर्विधम् । सुप्रभेदे—

शिलापि च सुविज्ञेया जातिभेदात्परिक्षयेत् १। श्वेता रक्ता तथा पीता कृष्णा चेति चतुर्विधा ॥ गोक्षीरशङ्खवणीमा ब्राह्मणानां प्रशस्यते । जपावन्धूकपुष्पामा नृपाणां प्रोच्यते क्रमात् ॥ रजनीस्वणसदशा वैश्यानां तु प्रशस्यते । माषगुगगुल्लसङ्काशा शृद्धाणां तु समृद्धिदा ॥ सर्वेषां तु शिला कृष्णा सर्वसंपत्करी स्मृता । सा चोषररजःक्वित्रा तशा चार्कस्य रिमिभिः ॥

१. ' जातिभेदपरिक्षणैः ' इति भवितव्यम् ।

अग्निद्ग्धान्ययुक्ता या वर्जयेत्तां प्रयत्नतः । इति ॥ एतद्दारुशिलाश्च दारुशिलासंग्रहप्रकरणोक्तप्रकारेण प्रहीतन्याः ।

शैलजे नवमेदा यथा।

सुप्रभेदे---

दिव्यं स्वायम्भुवं पूर्वं दैवतं गाणपं तथा । आसुरं सुरिलक्कं च आर्षं राक्षसकं तथा ।। मानुषं वाणलिक्कं च लिक्कं नवविधं भवेत् ।

एतेषां लक्षणं यथा--

पताका झईराकारा रुद्राक्षाकृतिरेव च । आज्यं वा मधुगन्धं वा पातालात्पर्वताकृतिः ॥ इत्येतल्लक्षणं प्रोक्तं लिङ्गं स्वायम्भुवस्य तु । दिव्यं स्वायम्भुवं पूर्वेमुक्तमोत्तममेव च ॥ दैवतं गाणपं प्रोक्तं मध्यमोत्तममेव च । आसुरं सुरालिङ्गं च आर्षं चैवाधमोत्तमम् ॥ मानुषं लिङ्गमेवोक्तं मध्यमं त्वधमं भवेत् । बाणलिङ्गस्य नैवोक्तं लक्षणं तु विसर्जयेत् ॥

मकुटे ---

दैविकं चार्षकं चैव गाणपं मानुषं तथा। एवं चतुर्विधं छिङ्कं दैविके छक्षणं ऋणु॥ दीपाकारं भवेछिङ्कं निम्नोन्नतसमन्वितम्। रेखाकोटरसंयुक्तं टङ्कशूळसमन्वितम्॥

यवोन्नतमुखे धारा कराज्ञिलपुटाकृति ।

ब्रह्मसूत्रविहीनं च दैविकं तिदहोच्यते ॥
कूष्माण्डस्य फलाकारं मातुलङ्गफलाकृति ।
उर्वारुकफलाकारं कापित्थस्य फलाकृति ॥
तालीफलवदाकारं गाणपं लिङ्गमुच्यते ।
मूलंस्थूलं भवेछिङ्गं नालिकेरफलाकृति ॥
लिङ्गमाऋषमाख्यातं ब्रह्मसूत्रविवार्जितम् ।
द्वारं वा गर्भमानं वा हस्तमानमथापि वा ॥
शिवशास्त्रोक्तमागेण शिरोवर्तनया युतम् ।
ब्रह्मसूत्रसमायुक्तमेतन्मानुपमुच्यते ॥

कामिके-

स्वायम्भुवं बाणिलङ्गं दैविकं चार्षकं विति ।
गाणपं मानुषं लिङ्गं षट्प्रकारं प्रकीर्तितम् ॥
यत्स्वेनैवोध्यितं लिङ्गं स्वायम्भुवमुदाहृतम् ।
शिवेन संस्कृतं यत्तु बाणिलङ्गमुदाहृतम् ॥
दैवेन स्थापितं दैवमार्षकमृषिप्रजितम् ।
गणैस्संस्थापितं लिङ्गं गाणपं तदुदाहृतम् ॥
मानुषं मनुजैशिशेष्टः स्थापितं तदुदाहृतम् । इति ॥
मानुषलिङ्गे (द्वा) दशभेदा यथा—

അക്കാദമി

लिङ्गानिर्णये——

समिळिङ्गं वर्धमानं शैवाधिकं च स्वस्तिकम्। साविदेशिकळिङ्गं च त्रैराशिकसहस्त्रकम्।।

धारालिङ्गं च शैवेष्टयं मुखलिङ्गमुदाहृतम् । लिङ्गं च दशभेदं स्यान्मानुषे तत्प्रकीर्तितम् ॥

किरण--

स्वयमुद्भूतिछङ्गस्य स्थापितस्य महर्षिभिः । दवैर्वा स्थापितस्यापि रूपमानं न विद्यते ॥ तिछङ्गाकातिरूपेण नामभेदः पृथक् पृथक् । ज्ञातव्यः फलदश्चायं साधकेन यथार्थकः ॥

सार्वदेशिकंलिङ्गलक्षणं यथा कारणे—

सार्वदेशिकि छङ्गानि कथ्यन्ते गर्भमानतः ।
प्रासादगर्भमाने तु पञ्चांशे त्रिभिरुत्तमम् ॥
नवांशे पञ्चभिर्मध्यं भवत्यर्धेन कन्यसम् ।
तदवान्तरभेदेन भवन्यन्यानि षट् पुनः ॥
तत्तनमन्दिरमानेन तयि इशारामधमं भवेत् ॥
एकादशांशे मध्यं स्याद्धागैवी दशिभवेरः ।
मध्यमे षड्डिभागेन नवि छङ्गोदयस्तु वा ॥
गर्भे तु नवधा छत्वा नवि छङ्गोदयस्तु वा ॥
अधमं गर्भपातं वा त्रिभागं चोत्तमं भवेत् ॥
मध्यमेऽष्टविभागे तु तत्तदन्तरभेदतः ।
त्रयि इशारामणानि लिङ्गानि कथितानि च ॥

अथवा गर्भगेहस्य त्र्यंशैकमधमं भवेत । गर्भार्धं मध्यमं ज्ञेयं पञ्चित्रंशत्परं १ मतम् ॥ पूर्ववनमध्यमं कृत्वा त्रयस्त्रिशद्भवन्ति हि । एकहस्तं समारभ्य चैकांशेन विवर्धनात् ॥ नवहस्तप्रमाणान्तं मानं स्याहिङ्गदैर्ध्यकैः । एकविंशतिभागेन गर्भगेहे विभाजिते ॥ त्रयोदशांशकं श्रेष्ठं दशांशमधमं भवेत् । पूर्ववनमध्यमं कृत्वा तयस्त्रिशत्प्रमाणकम् ॥ लिङ्गायामे विकारांशे चतुर्द्धिकरसंहितः। सत्रिभागशरैर्छिङ्गविस्तारं परिकीर्तितम् ॥ गायत्रयंशे तु लिङ्गोचे पञ्चभिनी तु विस्तरः । अथवाष्टादशांशे तु लिङ्गोचे पञ्चभागकम् ॥ चतुर्भागोऽथवा लिङ्गविस्तारः परिकीर्तितः । दैर्ध्यं त्रिस्सप्तधा कृत्वा रसभूतान्धिभागतः ॥ विस्तारः कथितश्शास्त्रे लिङ्गानां मुनिपुङ्गवाः!। द्वारस्तम्भाधिकश्चैव मानं छिङ्के समृद्धताम् ॥ (जीणींद्वारदशके।) लिङ्गमानाद्विमानं वा लिङ्गं वा हर्म्यमानतः ॥ ३६॥

गर्भमध्ये च सूत्रात् वामेऽचीलिङ्गमेव वा ।

त्रिसप्तांशे कृते द्वारे महांशे मध्यमे भवेत् । कृतवा षडंशकं तच वामे द्वयंशं व्यपोह्य च ॥ ३८ ॥ तदंशमग्रे नीत्वा तु प्रागुदग्गतसूत्रकम्। तद्भसुत्रामित्युक्तं तत्सुत्रं शिवमध्यमम् ॥ ३९॥ गर्भार्धमधमं श्रेष्ठं पञ्चत्रयंशं शिवायतम् । भवान्त नव मानानि तयोर्मध्येऽष्टभाजिते ॥ ४० ॥ श्रेष्ठमध्यकनिष्ठानि त्रित्रिभेदानि तानि हि । नागरे नागरस्योक्तं मानं छिङ्गस्य मन्दिरे ॥ ४१ ॥ विकारांशे तदायामे भूतगङ्गाग्निविस्तरम् । जयदं पौष्टिकं सार्वकामिकं नागरे विदुः ॥ ४२ ॥ गर्भे त्रिसप्तभागे तु दशांशं दाविडेऽधमम्। त्रयोदशांशकं श्रेष्ठं गर्भेऽष्टांशे तु पूर्ववत् ॥ ४३ ॥ त्रिस्सप्तांशे निजायामे षट्पञ्चचतुरंशकम् । जयदादिविशालं तत्पूर्ववद्यविडे मतम् ॥ ४४ ॥ वेसरे पञ्चपञ्चांशे गर्भागारे विमानके । त्रयोदशांशके हीनं श्रेष्ठं स्यात् षोडशांशकम् ॥ ४५ ॥ तयोर्मध्येऽष्टभागे तु नवछिङ्गानि पूर्ववत् । पञ्चपञ्चांशके दैर्घ्ये वसुधातुरसांशके ॥ ४६ ॥ वेसरस्योदितं व्यासं पूर्ववज्जयदादिकम् । विकारपरितो भूतव्यासः सर्वत्र कीर्तितः ॥ ४७॥ गर्भमानमिदं प्रोक्तं हस्तमानं तु वच्म्यहम् । आरम्यैककरं नन्दहस्तान्तं षट्षडङ्कुलैः ॥ ४८ ॥

वृद्ध्यायतास्त्रयस्त्रिशा लिङ्गस्य कीर्तिताः ।
पञ्चारित्निवमानाद्या द्वादशक्ष्माद्यसद्यनः ॥ ४९ ॥
क्रमेणैव त्रयस्त्रिश्चा तासां विधीयते ।
केचित् त्र्यङ्गलवृद्ध्या तु वदन्त्येकादिहस्ततः ॥ ५० ॥
आयादिसम्पदामर्थं मानादेकाङ्गलक्षयात् ।
प्रवृद्ध्योत्तुङ्गमातव्यं तत्र दोषो न विद्यते ॥ ५१ ॥
......ञाङ्गलमूलाद् द्वर्चधिष्ठककलाङ्गलेः ।
वृद्धया लिङ्गायतं शस्तं प्रत्येकं नवमानकम् ॥ ५२ ॥
स्वुद्राल्पमध्यमोत्कृष्टहर्म्याणामुदितं क्रमात् ।
द्वारोदयसमं श्रेष्ठं त्रिभागोनं कानिष्ठकम् ॥ ५३ ॥
स्तम्मोत्सेधनवांशे तु मुनिभूतांशकोदयम् ।
तत्तद्वर्भेऽष्टधा भक्ते नवलिङ्गोदयाः स्मृताः ॥ ५४ ॥
नागरादिषु सौधेषु प्रोक्तव्यासानि पूर्ववत् ।
प्रासादशिखरप्रीवस्तूप्यधिष्ठानमानकैः ॥ ५५ ॥
केचिद्वदन्ति मुनयः कुम्भयोन्यादयो वराः ।

விங்கப்பிரமாணத்தாலே விமானம் கொள்ளுதல், அன் றிக்கே விமானம் முற்படச்சமையில் விமானப்பிரமாணத் தாலே விங்கப்பிரமாணம் கொள்வான். (36)

கர்ப்பகிருஹத்தில் மய்யத்தில் இடத்தே செறித அம்சத்தை அடுத்த விங்கத்தையாதல் ஸ்தாபிப்பான். அந்த அம்சம் கொள்ளும்படி. (37)

விமானத்தில் துவார விஸ்தாரத்தை இருபத்திஒரு அம்சம் செய்து இதில் நடுவில் அம்சத்தை ஆறம்சம் செய்து இதில் மய்யத்திலேனின்றும் இவிடத்தை இரண் டம்சத்தை விட்டு அந்தம்சத்தில் முடிவில் நூலே கீழ்மே லான நூலாகவும் தென் வடலான நூலாகவும் அறிவான். இந்த நூலே பிரம்மசூத்திர மென்றறிக. இந்த நூல்தானே கிவ ஸ்-த்ரமாம் என்றறிக. சிவசூத்திரமென்றது லிங்கத் தில் மய்யமென்றபடி; விங்கப் பிரமாணம் கொள்ளும்படி. (39)

கர்ப்ப கிருஹ விஸ்தாரத்தில் செம்பாதி பிரமாணம் கொண்டலிங்கத்தின் நீளம் அதமப்பிரமாணமாம். கர்ப்ப கிருஹ விஸ்தாரத்தை அஞ்சு அம்சம் செய்து இதில் மூன்றம்சம் கொண்டலிங்கப் பிரமாணத்தை உத்தமமென் றறிவான் உத்தமப்பிரமாணத்துக்கும் அதமப்பிரமாணத் துக்கும் இடை நீளத்தை எட்டு செய்து ஒன்பது லிங்க மாம். (40)

இந்த ஒன்பது இங்கப்பிரமாணம் கொள்ளும்படி உத்தமோத்தமம், உத்தமமத்தியமம், உத்தமாதமம் என்ற மூன்றும், மத்தியமோத்தமம், மத்தியமமத்தியமம், மத்திய மாதமம், என்ற மூன்றும் அதமோத்தமம்,அதமமத்தியமம், அதமாதமம் என்றும் மூன்றும் ஆக பிரமாணம் ஒன்பதாக அறிவான். (40½)

நாகரமான பிராஸாதத்தில் **நா**கரலிங்கத்**துக்**கு பிரமாணம் சொல்லப்பட்டது. (41)

அந்த விங்கத்தினுடைய நீளத்தை பதினுறு அப்சம் செய்து இதில் அஞ்சம்சமான விஸ்தாரத்தை ஐயதமென் றறிவான். நாலம்சம் கொண்ட விஸ்தாரத்தை பௌஷ்டிக மென்றறிவான். மூன்றம்சம்கொண்ட விஸ்தாரத்தை ஸார் வகாமிகமென்றறிவான். (42)

திராவிடப்பிராஸதத்திலே கர்ப்பகிருஹ விஸ்தாரத் தை இருபத்திஒரு அம்சம் செய்து பத்தம்சம் கொண்டது அதமம், பதின்மூன்றம்சம் கொண்டது உத்தமம். உத்தமப் பிரமாணத்துக்கும் அதமப்பிரமாணத்துக்கும் நடுவில் நீளத் தை எட்டம்சம் செய்து ஒன்பது பிரமாணம் லிங்கா யாமம் கொள்ளுக. இந்தப்பிரமாணம் ஒன்பதையும் முன்பு போலே உத்தமமத்யமாதமமாகக்கொள்ளுவான். (44)

இப்படிக்குச்சொன்ன விங்காயாமத்தை இருபத்திஒரு அம்சம் மிசய்து இதில் ஆறம்சமான விஸ்தாரத்தை ஐயத மென்றம் அஞ்சம்சம்கொண்ட விஸ்தாரத்தை பௌஷ்டிக மென்றம் நாலம்சம்கொண்ட விஸ்தாரத்தை ஸார்வகாமிக மென்றம் அறிவான். திராவிட விங்கப்பிரமாணம் சொல் லப்பட்டது. (44)

வேஸாமான விமான த்தில் கர்ப்பகிருஹவிஸ்தாரத்தை இருபதம்சம் செய்த இதில் பதின் மூன்றம்சம்கொண்ட விங்காயாமம் அதமம். பதிறைம்சம்கொண்ட விங்காயாமம் உத்தமம். உத்தமப்பிரமாணத்திற்கும் அதமப்பிரமாணத் துக்கும் இடையிலம்சத்தை எட்டம்சம் செய்து ஒன்பது பிரமாணமாம். இதில் உத்தமாதமமத்தியமங்களே முன் போலே அறிக. (45)

இக்த வேஸாலிங்கத் தினுடைய நீளத்தை இருபத்தி அஞ்சு அம்சம் செய்து எட்டம்சம் ஏழம்சம் லிங்க விஸ் தாரம் கொள்ளுக. (46½)

சுற்றளவெ பதினுவை (பதினையை?) செய்தா இதில் அஞ் சம்சம்செய்து அகலமாக எல்லாவிடத்திலும் அறிக. (47)

இப்படி கர்ப்பகிருஹ பிரமாணம் சொல்லப்பட்டது. இதுக்கு மேல் ஹஸ்தபிரமாணம் சொல்லப்படுகிறது. (47)

ஒரு முழம் தடங்கி ஒன்பதை முழம் அறுகியாக ஆமுறு விரலேற்ற முப்பத்துமூன்று பிரமாணமாம். இந்த

முப்பத்துமூன்று பிரமாணமும் விங்கப்பிரமாணம் சொல் லப்பட்டது. (48)

அஞ்சு முழம் பிரமாணமான பிராஸாதம் தடங்கி பன்னிரண்டு நிலமறுதியான பிராஸாதத்திற்கு சொல்லப் பட்டது; ஹஸ்தப்பிரமாண மறுதியாக இந்தப் பிரமாணம் முப்பத்திமுன்றும் கொள்ளும்படி. அஞ்சு பிராஸாதத்திற்கு ஒரு முழுமான விங்கம் பிரதிஷ்டிப்பான். ஏழு முழமான பிராஸாதத்திற்கு ஒன்றேமுக்கால் முழம் பிரமாணமான விங்கத்தைப் பிரதிஷ்டிப்பான். முழமான பிராஸா,தத்திற்கு ஒன்றரை முழம்பிரமாணமான விங்கத்தை ஸ்தாபிப்பான். பதினெரு முழம் பிரமாண மான பிராஸா தத்திற்கு ஒரு முழம் பிரமாணமான லிங்க த்தை பிரதிஷ்டிப்பான். ஏழு முழமான பிராஸாதத்திற்கு ஒன்றேகால் முழப்பிரமாண லிங்கத்தை ஸ்தாபிப்பான். பதினெரு முழம் பிரமாணமான பிராஸா தத்துக்கு ஒன்றே முக்கால் முழம் கொண்ட விங்கத்தை ஸ்தாபிப்பான். பதின்மூன்று முழம் பிரமாணமான பிராஸாதத்துக்கு இரண்டு முழம் பிரமாணமான விங்கத்தை ஸ்தாபிப்பான் இப்படி ஒன்பது முழப்போனமறுதியாக விங்கத்தை ஸ்தாபிப்பான். (49½)

ஒரு முழம் துடங்கி ஒன்பது பிரமாணமறுதியாக மும்மூன்று விரலாலென்று கிலர் சொல்லா நின்மூர்கள். மும்மூன்று விரலாலும் ஏற்றலாம். (50)

இப்படிக்குக்கொண்ட பிரமாணத்துக்கு ஆயாதி சுத்தி செய்கைக்கு ஒரு விரல் குரைந்து கொள்ளுதல் ஒரு விரல் ஏற்றம் கொள்ளுதல் செய்வான். இதில் தோஷமில்ஃ பென்றிக. (51)

இருபத்திஅஞ்சு விரல் தாடங்கி ஒன்பது பிரமாண மேறுதெயாகஎட்டு விரைலேற்றிக்கொள்ளுக. உத்தமப் பிரா

ஸாதத்திற்கு விங்கப்பிரமாணம் இருபத்தஞ்சு விரல் துடங்கி ஒன்பது பிரமாணமறுதியாக பதினுறு விரலா லேற்றிக்கொள்ளுக. (52½)

துவாரத்தினுடைய உத்ஸே தத்தோடொக்கக்கொண்ட லிங்கப்பிரமாணத்தை உத்தமமென்றறிக. துவாரோத் ஸேதத்தில் மூன்றிலொன்று குறையக்கொண்ட விங்கப் பிரமாணத்தை அதமமென்றறிக. (53)

கால் நீளத்தை ஒன்பது செய்து ஏழம்சம் கொண்ட லிங்கப்பிரமாணத்தை உத்தமமென்றறிவான். அஞ்சம்சம் கொண்ட பிரமாணத்தை அதமமென்றறிவான். (53½)

கர்ப்பகிருஹப்பிரமாணத் தில் சொன்னப்போலே துவா ரப்பிரமாணத் திலும் சொன்ன உத்தமப்பிரமாணத் துக்கும் அதமப்பிரமாணத் துக்கும் ஈடுவு நீளத்தை எட்டு செய்ய ஒன்பது பிரமாணமாம். உத்தமமத் திமாதமங்களே கர்ப்ப கிருஹ பிரமாணத் தில் சொன்னப்போலே துவாரப்பிர மாணத் திலும் ஸ்தம்ப பிரமாணத் திலும் சொன்னுப் போலே அறிக.

துவாரப்பிரமாணத்தாலும் லிங்கப்பிரமாணத்தாலும் கொண்ட லிங்காயாமத்துக்குக்கொண்ட விஸ்தாரத்தை நாகரப்பிராஸாதம் முதலானவற்றில் கொண்டலிங்காய யாமத்தால்கொண்ட விஸ்தாரம்போலே கொள்க. (54½)

பிராஸா தங்களுடைய அதிஷ்டானம் கிகரம் கழுத்து ஸ் தூபி இவற்று அம் கர்ப்பகிருஹப்பிரமாணம்போலே லிங் கப்பிரமாணம் கொள்ளுவான் என்ற அகஸ் தியபகவான் முதலான கில ரிஷிகள் சொல்லுவார்கள். ஆதலால் அதிஷ் டான பிரமாணத்தாலும் கழுத்தினுடைய பிரமாணத்தா அம் லிங்கத்துக்கு பிரமாணம் கொள்க. (55½)

(मयमते त्रयित्रंशाध्याये ॥)

आढ्यादिलिङ्गभेदाः।

सार्धाशावसुसार्धसिन्धुचरणोनागादिसाङ्ग्रगष्टको -दन्वन्मङ्गळनन्ददिक्फाणिनगैस्त्रयंशोनातिस्त्रयप्टके । दैर्ध्यं चेदिकृतौ रसाक्षजळधित्रयंशान्वितेष्यंशकै -राज्यानाळ्यसुरेज्यसर्वसमके जिङ्गे विद्वार्वस्तृतिम् ॥ (सिद्धान्तसारावस्यां चर्यापादे ॥)

िक्रायामे विकारांशे चतुर्भूतरसैः कमात्। सात्रिमागैस्त्रिरंशैस्तु सुरेक्यानाट्यके द्विजाः!॥ आट्यं सर्वसमं लिक्नं विशिष्टं पारिकीर्तितम्। तेषां तन्मध्यमेऽष्टांशे प्रत्येकं नवधा भजेत्॥

(कामिकागमे द्विपाष्टितमपटले ॥)

समछिङ्गम् ।

िङ्गायामे त्रिभागे तु एकांशं चतुरश्रकम् । मध्ये व्योमं तु वस्त्रश्रं [वृत्तं चाप्येक*] मंशकम् ॥ समिञ्जिमिति ख्यातं विप्रादीनां तु ऋदिदम् ।

(अंशुमद्भेदागमे एकपश्चाशपटले ॥)

आधं तु सर्वतोभदं द्वितीयं वर्धमानकम् । शिवाधिकं तृतीयं स्याचतुर्थं स्वस्तिकं भवेत् ॥

अथ जगदमराणां सर्वतोभद्रमिष्ठं सुखदमवनिपानां वृद्धिदं वर्धमानम् ।

धनदिमह विशां वै शम्भुभागाधिकं य-च्छुभदमथ परेषां स्वस्तिकं तच्चतुर्णाम् ॥

त्रिंशद्भागे सर्वतोभद्रालिङ्गे मूले मध्ये दशांशं क्रमेण । इतं तुल्यं सर्वतः शम्भुभागं विप्राणां तद्भूपतीनां प्रशस्तम् ॥

முதல் ஸர்வதோபத்ரலிங்கமாம். இரண்டாவ**து** வர்த்தமானலிங்கம். மூன்*ருவது* சிவரதிகலிங்கம். நாலர வது ஸ்வஸ்திகலிங்கமென்றமிக. (70½)

பிராம்மணருக்கு ஸர்வதோபத்ரலிங்கமாம்; அவர் களுக்கு சுகத்தை கொடுக்கும் ராஜாக்களுக்கு வர்த்த மான லிங்கமாம்; அவர்களுக்கு விர்த்தியைக்கொடுக்கும். வைசியர்களுக்கு சிவாதிக லிங்கமாம்; அவர்களுக்கு தனத்தைக் கொடுக்கும். சூத்திரர்களுக்கு ஸ்வஸ்திக லிங்கமாம்; அவர்களுக்கு விருத்தியைக் கொடுக்கும் என்றமிக. (71 1/2)

ஸாவதோபத்ரமான விங்கத்தினுடைய நீளத்தை முப் பது செய்து அடியிலே பத்தும் நடுவிலே பத்தும் தஃயிலே பத்தும் அம்சமுமாகக் கொள்வான். அந்த விங்கமானது அடியிலே நின்ற தஃயளவும் விருத்தமாயிருப்பது. இந்த விங்கம் பிராமணர்களுக்கும் ராஜாக்களுக்கும் சொல்லப் பட்டது. (72½)

(मयमते त्रयित्रशाध्याये ॥)

चतुरश्रमधोभागमष्टाश्रं मध्यमं तथा । तदूर्वे वृत्तमेव स्यात्त्रिभागं सर्वतस्समम् ॥ समिष्टिङ्गमिति प्रोक्तं वर्धमानमतः शृणु ।

(सुप्रभेदागमे तयित्रंशाध्याये ॥)

वर्धमानालिङ्गम् ।

भानुद्वयंशे तथायामे सप्तांशं चतुरश्रकम् । अष्टाश्रमष्टभागेन नवांशं वृत्तमुच्यते ॥ षट्सप्तवसुभागं वा पञ्चषट्सप्त [भागकम्*] । चतुष्पञ्चषडंशं वा वर्धमानं चतुर्विधम् ॥

(अंशुमद्भेदागमे एकपञ्चाशपटले ॥)

वेदमूतरसमागिकैरथो भूतषण्मुनिपदैरतःपरम् । षटक्सप्तवसुभागया ततः सप्तनागनव भागया पुनः ॥(७३ १) वर्धमानमुदितं चतुर्विधं ब्रह्मविष्णुशिव क्रमात् । सर्वसंपदुपवर्धनप्रदं पुत्रवृद्धिदमिदं महीभृताम् ॥

வர்த்தமான லிங்கத்தினுடைய போக்தை பதினஞ்சு செய்து பிரும்மபாகம் நாலம்சமும் விஷ்ணுபாகம் அஞ் சம்சமும் ருத்திரபாகம் ஆற அம்சமுமாகக் கொள்ளுக. ஆன்றியே லிங்கத்தினுடைய போத்தை பதினெட்டுக் கூற செய்து பிரும்மபாகம் அஞ்சம்சமும் விஷ்ணுபாகம் ஆறம்சமும் ருத்திரபாகம் ஏழம்சமும் கொள்ளுவான். [அன்றியே லிங்கத்தினுடைய போத்தை இருபத்தியொரு கூற செய்து பிரும்மபாகம் ஆறம்சமும் விஷ்ணுபாகம்

ஏழம்சமும் ருத்திரபாகம் எட்டம்சமும் கொள்ளுவான் *] அன்றியே விங்கத்தினுடைய சோத்தை இருபத்திகாலம்சம் செய்து பிரம்மபாகம் ஏழம்சமும் விஷ்ணுபாகம் எட்டம் சமும் ருத்ர பாகம் ஒன்பதம்சமும் கொள்ளுவான். ஆக வர்த்தமானத்துக்கு காலுபடி சொல்லப்பட்டது. இந்த விங்கமானது ராஜாக்களுக்கு வெற்றியையும் முடிவில்லாத ஸர்வஸம்பத்தையும் கொடுக்குமென்றறிக. (74½)

(मयमते त्रयित्रशाध्याये ॥)

चतुःपञ्चषडंशं तु पञ्चषट्ससमागिकम् । [षट्ससाष्टांशकं सप्तमागाष्टनवभागिकम् ॥*] वर्धमानमिति प्रोक्तं विप्रादीनामनुक्रमात् ।

(पूर्वकारणागमे नवमपटले ॥)

चतुर्विशति चायामे सप्तांशं चतुरश्रकम् । अष्टाश्रमष्टभागेन नविश्वनेव वृत्तकम् ॥ वर्धमानमिदं लिङ्गं शिवाधिकमतः परम् ।

(सुप्रभेदागमे लयिह्नशाध्याये ॥)

शैवाधिक्यलिङ्गम् ।

लिङ्गायामे दशांशे तु गुणांशं चतुरश्रकम् ।

वस्वश्रं चैव तत्तुल्यं युगांशं स्याच्छिवांशकम् ॥

शैवाधिक्यमिदं ख्यातमथवान्यत्प्रकारतः ।

वेदवेदशरांशं वा पञ्चपञ्चषडंशकम् ॥

षट्षट्सप्तांशकैवीथ शैवाधिक्यं चतुर्विधम् ।

(अंशुमद्भेदागमे एकपञ्चाशपटले ॥)

सप्तस्तवसुभागया ततः पञ्चपञ्चकषडंशकैरिप । वेदवेदशरभागया ततो बन्ध[बन्ध*] युगभागया पुरः ॥ उक्तमत्र हि मया चतुर्विधं तिन्छवाधिकमजाधिभागिकैः । सर्ववस्तुदिमदं विशामछं सर्ववर्णयमिनामुदीरितम् ॥

சிவா திகலிங்கத் தினுடைய நீளத்தை இருபத்திரண் டம்சம் செய்து பிரம்மபாகம் ஏழம்சம் (செய்து) விஷ்ணு பாகம் ஏழம்சமும் ருத்திரபாகம் எட்டம்சமும் கொள் வான். அன்றியே லிங்கத் தினுடைய நீளத்தை பத்தம்சம் செய்து பிரம்மபாகம் மூன்றம்சமும் விஷ்ணுபாகம் மூன்றம் சமும் ருத்திர பாகம் நாலம்சமுமாகக் கொள்வான். சிவா திகலிங்கம் இப்படிச் சொல்லப்பட்டது. இந்த லிங்கம் வைசியருக்கும் அந்த வம்சத்தில் தபஸ்விகளுக்கும் சொல்லப்பட்டது. இது இவர்களுக்கு வர்வ வஸ்துக் கீளயும் கொடுக்குமென்ற மிக.

(मयमते लयस्त्रिशाध्याये ॥)

सप्तसप्ताष्ट्रभागंतु पञ्चपञ्चषंडराकम् । वेदवेदशरांशं तु गुणानल्युगांशकम् ॥ एवं शिवाधिकं प्रोक्तं द्विजादीनां क्रमादृहे ।

(पूर्वकारणागमे नवमपटले ॥)

आयामं दशधा कृत्वा चतुरश्रं तिभागतः । अष्टाश्रं च त्रिभागेन चतुरंशेन वृत्तकम् ॥ शिवाधिकमिदं शस्तं भुक्तिमुक्तिफलप्रदम्।

(सुप्रभेदागमे त्रयिद्धशाध्याये ॥)

स्वस्तिकछिङ्गम्

छिङ्गायामे नवांशे तु चतुरश्रं द्विभागया । वस्त्रश्रं तु गुणांशेन वेदांशं वृत्तमुच्यते ॥

(अंशुमद्भेदागमे एकपश्चाशपटले ॥)

उक्तायामें स्वस्तिके भागे मूळे द्वांशं मध्यभागे गुणांशम् । पूजाभागे चातुरंशं क्रमेण चोक्तं शूद्धे सर्वकामप्रदं तत् ॥

ஸ்வஸ்திகலிங்கத் தினுடைய நீளத்தை ஒன்பதம்சம் செய்து பிரம்மபாகம் அடியிலே இரண்டம்சமும் விஷ்ணு பாகம் கூவே மூன்றம்சமும் பூஜாவிங்கம் நாலம்சமும் கொள்வான். இந்த லிங்கம் சூத் திரருக்கும் எல்லாருக்கும் நன்மையைக் கொடுக்கும்.

(मयमते त्रयित्वंशाध्याये ॥)

नवधा छिङ्गमानेन द्वयंशं मध्ये गुणांशकम्।
वृत्ते युगांशकं दैर्ध्यं शूद्रेऽप्येतच शस्यते ॥

(कामिकागमे द्विषष्टितमपटले ॥)

धाराछिङ्गम् ।

धारालिङ्गेसर्विलिङ्गे मतं तलाश्रं वा कलाश्रं युगाश्रम् । तस्माद्धें द्वेगुणसधारं धारालिङ्गं सर्ववर्णे प्रशस्तम् ॥

முன்பு சொல்லப்பட்ட லிங்கங்களிலும் தாராலிங்கம் செய்யலாம். அந்த தாராலிங்கம் இருக்கும்படி: பிரும்ம பாகம் அஷ்டாச்ரம் ஆதல் பதிறைய அம்சத்தால் சதுரச் ரமாயிருப்பது. பிரும்ம பாகத்தில் அச்ரத்தில் இரட்டி அச்ரமாயிருப்பது விஷ்ணுபாகம். விஷ்ணுபாகத்தில் அச்ரத்தில் இரட்டி அச்ரமாயிருப்பது ருத்திரபாகம், அந்த அச்ரங்கள் தாரையாயிருப்பது அந்த லிங்கத்தை தாராலிங்க மென்றறிவான். அந்த விங்கம் எல்லா ஜாதி களுக்குமாம் என்று சொல்லப்பட்டது. (80½)

(मयमते तयिह्नेशाध्याये ॥)

धारालिङ्गमथो वक्ष्ये श्रूयतां तु प्रजापते ! ।
पादादूर्ध्वकपर्यन्तं धारालिङ्गं प्रशस्तकम् ॥
अधो वेदाश्रकं कुर्यात्तद्धें स्वष्टधारया ।
ऊर्ध्वे षोडशधाराच भोगार्थी लभते सुखम् ॥
एतिङ्के महाप्राञ्च ! सर्वकामप्रसाधनम् ।
(पूर्वकारणागमे नवमपटले ॥)

पञ्चधारास्सप्तधारा नव(धारा) द्वादशधारकाः । धाराष्षोडशविंशच त्रिरष्टावाष्टविंशतिः ॥ (सुप्रभेदागमे त्रयस्त्रिशाध्याये ॥)

पूर्वोक्तसमिछिङ्गे च धाराछिङ्गे विकल्पितम् । चतुरश्रे द्विरष्टाश्रं तन्मूले परिकल्पयेत् ॥ वैष्णवांशे (तु) च शैवांशे धाराद्विद्विगुणीकृते । सर्वेषामिप छिङ्गानां धाराछिङ्गे त्रिधा मतम् ॥

म्लेऽष्टाश्रं वा कलाश्रं युगाश्रं तस्मादूर्ध्वं तद्युगास्स्यश्च धाराः। एवं पूर्वाचार्यके (स) रीश्वरस्य प्रोक्तं धारालिङ्गमेतित्त्रिषेव ॥

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

सहस्रालिङ्गम् ।

पूजाभागे सर्वतोभद्रालिङ्गे धारालिङ्गं पञ्चपञ्चक्रमेण । एकैकस्यामष्टमं चोपरिष्टात्साहस्रं तदेखया लिङ्गमुक्तम् ॥

வைறஸ்சலிங்கம் இருக்கும்படி முன்பு சொல்லப்பட்ட ஸர்வதோபத்ரலிங்கத்தில் பூஜாபாகத்தில் இருபத்தியஞ்சு தாரையாய் கீறி ஒரு தாரைக்கு நாற்பது சேகையாக மேலே மேலே கீறி ஆயிரலிங்கமாம். இந்த லிங்கம் ஸர்வ காமியங்களேயும் கொடுக்கு மென்றறிவான். (81½)

(मयमते त्रयस्त्रिशाध्याये ॥)

सर्वतोभद्रालिङ्गेषु घाराः स्युः पश्चविंशतिः । सप्तपर्णद्रलाकारास्समास्सर्वास्समान्तराः ॥ एकैकस्यां तु धारायां चत्वारिंशत्प्रसंख्यया । कुर्यात्समानि लिङ्गानि स्यात्तिङ्कसहस्रकम् ॥

(शिल्परत्ने एकोनत्रिशाध्याये ॥)

समखण्डे शिवायामे रुद्रभागविनिर्मिते । एकाधिकनवलंशे विषमांशनिवेशितम् ॥

सैकसाहस्रिङ्गानां नवभागोच्चमेव वा ।

(कामिकागमे द्विषष्टितमपटले ॥)

त्रैराशिकलिङ्गम् ।

रसमुनिवसुभागे वृत्तकेऽष्टाश्रकेऽन्ते
परिविरथ नवांशे लिङ्गतुङ्गे तु भूयः ।
त्रिभिरथ गुणभागैश्व त्रिभिस्तुङ्गमानं

ह्यजहरिहरमागे तत्तु(तत्) त्रैराशिकं स्थात् ॥

பிரும்மபாகம் ஆறம்சமும் [விஷ்ணுபாகம் ஏழம்ச மும்*] ருத்ரபாகம் எட்டம்ச[மு*]மான விங்கத்தில் சுற் றளவை ஒன்பதம்சம் செய்து பிரம்மபாகம் மூன்றம்சமும் விஷ்ணுபாகம் மூன்றம்சமும் ருத்திரபாகம் மூன்றம்சமு மாக ச்செய்வான். இத்தை திரைராகிக விங்க மென்றறி வான். (82½)

(मयमते त्रयित्रशाध्याये ॥)

अप्रे मूळे च मध्ये च प्रमाणं सर्वतस्समम् । आयामं नवधा कृत्वा वृत्तं षड्भागमुच्यते ॥ सप्तभागमथाष्टाश्रं तुर्याश्रं वसुभागिकम् । त्रैराशिकमिति ज्ञेयं धनधान्यसुखावहम् ॥

(पूर्वकारणागमे नवमपटले ॥)

अर्चनं नवधा कृत्वा ब्रह्माद्यास्त्रितिभागतः । षट्सप्ताष्टकभागैस्तु नाहो रुद्रादिषु क्रमात् ॥ त्रैराशिकमिदं लिङ्गं शूद्राणां तत्प्रशस्यते ।

(जीणोंद्धारदशके कामिकवचनम् ॥)

लिङ्गोत्सेघे तु नन्दांशे षट्सतवसुभागकैः।
ब्रह्मविष्णवीशभागानां क्रमान्त्राहाः प्रकीर्तिताः॥
लिङ्गं त्रैराशिकं नाम भवेत् सर्वसमे तु तत्।

🌙 💚 (शिल्परत्ने एकोनत्रिशाध्याये ॥)

कृत्वा नवांशं लिङ्गोचं बन्धबन्धगुणांशकम् । षट्सप्ताष्टकनाहं तु वृत्तेऽष्टाश्चे युगाश्रके ॥ त्रैराशिकमिदं शास्त्रे स्वस्तिकमधनोच्यते ।

(कामिकागमे द्विषष्टितमपटले ॥)

मुखलिङ्गम् ।

मुखिलङ्ग त्रिवक्रं स्यादेकवक्रं चतुर्मुखम् । सन्मुखं चैकवक्रं स्यात् त्रिवक्रे पृष्ठके न हि ॥ पश्चिमास्यं स्थितं ग्रुभं कुङ्कमामं तथोत्तरे । याम्यं कृष्णकरालं स्यात्पाच्यां दीताग्रिसिक्सम् ॥

सचो वामं तथाघोरं तत्पुरुषं चतुर्थकम् । पञ्चमं च तथेशानं योगिनामप्यगोचरम् ॥

(रूपमण्डने ॥)

मुखिलेझं ततो वक्ष्ये सर्वकामार्थसाधनम् ।
पूजाभागं समस्तं तु द्विषष्टयंशं भजेत्कमात् ॥
त्रयोदशाङ्गुलार्धं तु मुखमेकं प्रकीर्तितम् ।
शराननं चतुर्वकं त्रिवकं चैकवककम् ॥
चतुर्दिक्षु चतुर्वकं त्रिवकं पृष्ठहीनकम् ।
कुर्वेकवकम् ध्वें तु मुखमानेन बुद्धिमन् ! ॥
मकुटेनोध्वेवकं तु त्रयोदशार्धाङ्गुलेन तु ।
प्रीवाम् लात् स्तनान्तं स्यादधीधिकं त्रयोदश् ॥
स्तनस्त्रावधिर्यावत् कारयेद् द्विभुजान्वितम् ।
प्रतिमालक्षणोक्तेन मार्गेणैव समाचरेत् ॥
शेषं लिङ्गवदाकारं कारयेक्ष्रणान्वितम् ।
वक्षलिङ्गप्रमाणं तु प्रोक्तं पीठमथो श्रृणु ॥

(कारणागमे नवमपटले II)

ळिङ्गाशिरोवर्तनम् ।

शिरसो वर्तनमधुना छिङ्गानां वक्ष्यते क्रमशः । छत्राभा त्रपुषाभा कुक्कुटकाण्डार्धचन्द्रसदृशाभाः ॥ ९०१॥

बुद्धदसदशाः पश्चैवोदिष्टा वर्तना मुनिभिः । व्यासे षोडशभागे लिङ्गस्यैकं दिगुणयुगांशेषु ॥ ९१२ ॥ सांलम्ब्याधोभागानुभयोरपि पार्श्वयोः ऋमशः । छतामानि शिरांसि च चत्वारीह प्रवर्तन्ते विधिना ॥ ९२०॥ समिलिङ्गे प्रथमे हे शैवाधिकालिङ्गके तृतीयं स्यात्। चतुरंशेषु यदुक्तं तत्प्रोक्तं वर्धमानासु ॥ ९३१ ॥ सङ्करमन्योन्यं वा शुभहं स्याद्वर्तनानां च। उचार्धं कुक्कुटजं त्रयंशैकांशेन्दुखण्डानिभा ॥ बुद्धदसदशा सार्धं त्रयंशं व्यासेऽष्टभागे तु । सर्वेषामपि वैतास्सामान्या वर्तनास्तु छिङ्गानाम् ॥ ९५३॥ शिरोवर्तभागत्रयंशैकं चाधिरोप्य निजतुङ्गे । ळिज्ञायामयुते तेषां भागयुते तेन सार्धमतः ॥ इन्द्रश्विनिगुणभागाः प्रोक्तास्सर्वेष्वपि क्रमशः। अपरे मध्यमलिङ्गे श्रेष्ठे लिङ्गे ततः शिरोमानम् ॥ लिङ्गानां शिरसी। प्सतांशसुभयोः संलम्बय पार्श्वद्वयोः कृत्वा मत्स्ययुतं तदास्यजवनानिष्क्रान्तसूबद्धयोः । तस्माचत्र[च*]संयुतिर्मातेमता बिन्दुत्रयाद्यं तथा कर्तव्यं बहुवर्तनास्वभिमतं सोपायमीशोदितम् ॥

லிங்கங்களுக்கு சுரோவர்த்தனம் சொல்லப்பூகிறது. (90)

குடைப்புரம்போலேயாதல் திரபுஷம்போலேயாயிருக் குதல் கோழிமுட்டைபோலே இருக்குதல் அர்த்தசந்திர ஊப்போலே இருக்கு,கல் நீரில் குமிழிபோலே இருக்குதல் ஆக சுரோ வர்த்தனம் அஞ்சுபடி சொல்லப்பட்டது. (91)

லிங்கங்களினுடைய விஸ்தாரத்தை பதிறைம்சம் செய்து ஓரம்சம் இரண்டம்சம் மூன்றம்சம் நாலம்சம் சொஸ்வலின் கீழே இரண்டு பார்சுவத்திலும் நாற்றிச் சாய்ப்பான். ஆக சத்ராகாரமான சுரோ வர்த்தனம் நாலு படி சொல்லப்பட்டது. (921)

ஸைர்வதோபத்ரவிங்கத்துக்கு ஓரம்சமும் இரண்டம் சமும் கொள்வான். சிவாதிகலிங்கத்துக்கு மூன்றம்சம் கொள்ளுவான். வர்த்தமானலிங்கத்துக்கு நாலம்சம் கொள் ளுவான் என்று சொல்லப்படடது. (93½)

இந்தக்கொமம் அன்றிக்கே இந்த அம்சங்கள் ஒன்றுக் கொண்று கலசுமாமாகில் அந்த சுரோவர்த்தனம் கர்த்தா வுக்குப் பொல்லாங்கைக் கொடுக்குமென்று சொல்லப்பட் டது. (94)

குக்குடாண்டமான கிரோவர்த்தனத்தை உயரத்தில் பார்த்துத் கொள்ளுவானென்று அர்த்த சக்திரமான கிரோ வர்த்தனத்தை மூன்றத்தொன்று கொள்ளுவானென்று சொல்லப்பட்டது. (941)

நீர்க் குமிழிபோலே இருக்கும் கிரோவர்த்தனத்து க்கு விங்கவிஸ்தாரத்தை எட்டம்சம் செய்து மூன்றரை அம்சம் கொள்ளுவானென்று சொல்லப்பட்டது. (95)

இர்,ச செரோவர்த்தனத்தை முன்று லிங்கங்களுக்கும் ஸாமான்யமென்று சொல்லப்பட்டது. (95½)

கொவர்த்தனும்சத்தில் மூன்றிலொன்று விங்கோத் ஸேதத்தில் ஏற்றிக்கொள்ளுவான். விங்காயாமத்தில் கூடி னதிலும் ஆறுபாகம் கூடினதிலும் ஏறட்டுக் கட்டுவான். ஓரம்சம் இரண்டம்சம் மூன்றம்சம் எல்லா விங்கத்துக்கும் கொமத்தாலே சொல்லப்பட்டது. அதமலிங்கங்களுக்கும் மத்யமலிங்கத்துக்கும் உத்தமலிங்கக்துக்கும் கிரோமான மேற்றிக்கொள்ளும்படி அடவே சொல்லப்பட்டது. (971)

விங்கங்களுடைய கிரோவர்த்தனமாகச் சொன்ன அம்சத்தை பார்ச்வங்கள் இரண்டிலும் கீழே நாத்தி அவிட மிரண்டும் மீளை வீசி மீனங்களுடைய முகத்திலும் வாலி லும் புறப்பட்ட நூல் இரண்டுகளிலே கூட்டி மூன்று பிர்துவரம். அவ்வளவிலே கிரோவர்த்தனத்தை சயிப்பா னென்று சிவனுலே சொல்லப்பட்டது. (98½)

(मयमते त्रयस्त्रिशाध्याये ॥)

कुर्वीत त्रपुषीफलाग्रसदृशं छत्रोपमं मस्तकं बालेन्द्वाकृतिकुकुटाण्डसदृशं विप्रादिवर्णक्रमात् ।

भेदास्सर्वसमांशकप्रमृतयो नाहप्रभेदान्विताः

तेप्येते क्रमतः स्यु.....तदनुलोमाङ्गीकातिश्रेष्यते ॥

विस्तारं शिवालिङ्गमूर्धिन वसुनन्दादित्यरुद्रांशकं कृत्वा तत्क्रमतो विशोध्य परितो ख्रोकद्विलोकांशकान् ।

कृत्वासिष्टितिथिप्रक्रसितिधृतिख्यातांशयुक्तं कमात् पूजाभागमिहोक्तभागमुपरिष्टाच्छोधयेद्वर्णिषु ॥

तन्मस्तके नवविभागतया विभक्ते भागं विशोध्य परितश्शिवभागदैर्ध्यम् ।

द्वातिंशदंशकतया परिकल्प भागा-नेकैकशो द्विजमुखेषु विशोधयेदा॥

छत्रामं त्रपुषाकारं कुक्कुटाण्डिनिमं तथा । अर्धेन्दुसदशं चाथ बुद्धुदामं तु पञ्चमम् ॥

सर्वेषामपि लिङ्गानां शिरसो वर्तनक्रमम् । लिङ्गव्यासात् षोडशांशमेकद्वित्रियवाधिकम् ॥

आरोप्येकेष १स्तंलम्ब्य लिङ्गस्योभयपार्श्वयोः । वर्तयन्तत्र चत्वारि च्लत्राभानि भवन्ति हि ॥

प्रथमं च द्वितीयं च समिलक्कं नियोजयेत्। शिवाधिके तृतीयं तु चतुर्थं वर्धमानके॥

वर्तनं सङ्गरं नैव कुर्यात्तदशुमं यतः । षडंशे लिङ्गविस्तारे सार्धद्वांशेन वर्तयेत् ॥

१ 'आरोप्य चाधः' इति स्यात्।

त्रपुषामशिरस्सिद्ध्यै रामांशैः कुक्कुटाण्डकम् ।

लिङ्गव्यासतृतीयांशवर्धनादर्धचन्द्रकम् ॥

लिङ्गव्यासेऽष्टधा भक्ते सार्धौशत्रयवर्धनात् ।

बुद्धदाभस्य लिङ्गस्य शिरस्सिध्यति शोभनम् ॥

लिङ्गानां शिरसीष्सितांशमुभयोस्तंलम्ब्य तत्पार्श्वयोः

कृत्वा मत्स्ययुगं तदास्यजघनान्निष्कान्तस्त्रद्वयोः ।

तस्माद्यत्र च संयुतिमीतिमता बिन्दुत्रयाद्वयं यथा

तत्त[त्व]र्तयितव्यमत्र बहुधा सोपाय ईशोदितम् ॥

(शिल्परत्ने एकोनत्रिंशाध्याये ॥)

शिरोवर्तनभागे तु चतुर्थे वा षडंशके ।।
एकं द्वयं त्रयं दद्याद् ब्रह्मभागात्क्रमेण तु ।
शिरोवर्तनभागस्य त्रयंशं पूजांशकोपिर ।।
छिङ्गायामेऽधवारोप्य षड्भागे तु तदुच्छ्रये ।
एकांशं योजयद्धीमान् छिङ्गे द्वयंशं तु मध्यमे ॥
त्रिभागमुत्तमे छिङ्गे योजयद्वा द्विजोत्तमाः !।
केवलं वा शिरोमानमिधरोप्य विवर्तयेत् ॥
शिरसा मिश्रितं भागं पार्श्वयोरवलम्ब्य च ।
वृत्तद्वयं तु तन्मानादुभयोः पार्श्वयोनीयेत् ॥

जर्ध्वदेशे शिरोमध्ये तृतीयं मण्डलं न्यसेत् । मण्डलेश्च त्रिभिर्मत्स्यद्वयमत्रोपजायते ॥ तन्मत्स्याननपुच्छस्थस्त्रयोर्यत्र सङ्गतिः । तत्र स्थित्वा त्रिभिर्वास्य वर्तनीयं शिरश्शुमम् ॥

(कामिकागमे द्विषष्टितमपटले ॥)

लिङ्गपीठम् ।

लिझनाहसमपीठिविस्तरं विस्तृतस्य शरवेदतुङ्गकम् । विस्तृतार्धसमगोमुखान्तकं गोमुखान्तसमकण्ठनाहकम् ॥

(सक्लागमसारसङ्ग्हे ॥)

त्रिगुणं लिङ्गिविस्तारं त्रिगुणार्धं चतुर्गुणम् ।
त्रिविधस्त्वधमादिस्तु पीठविस्तारमुच्यते ॥
विष्णुमागस्य चोत्सेधं पीठोत्सेधं विधीयते ।
अथवा ब्रह्ममागस्य चाष्टांशेन समन्वितम् ॥
पद्मपीठं भद्रपीठं वेदिका परिमण्डलम् ।
पीठं चतुर्विधं प्रोक्तं लक्षणं श्रृणु सांप्रतम् ॥
कृत्वा षोडश चोत्सेधं द्वयंशेन च तु पष्टिका ।
पश्चमागं तद्र्ष्विंब्जं दल्लेष्षोडशमिर्गुतम् ॥

दलमधीङ्कलोत्सेधं पद्मपीठिमहोच्यते । द्विभागं मध्यवृत्तं तु समन्तात्सदृढं (?) दृढम् ॥ चतुर्भिरूर्घपदां तु द्विभागेनोर्ध्वपदिका । तदूर्वे तु ततः कुर्यादेकांशं घृतवारिणा ॥ पीठतारत्रिभागैकं नालं कुर्यात्तथोत्तरे । तत्तारस्य चतुर्थांशं तदर्धार्धमथादिकम् ॥ द्विगुणं त्रिगुणं मूलं तद(म)प्रं चार्धनाशनम्। विस्तारस्य चतुर्धांशादर्धादर्धमथापि वा ॥ जलमार्ग त्रिभागैकं कुर्यात्तत्र विशेषतः । एवं तु पद्मपीठं हि भद्रपीठमथ श्रृणु ॥ पूर्ववत् षोडशांशं तु कृत्वोत्सेधं विधानतः । भागेनोपानमेकेन चतुर्भिर्जगतीभवेत्॥ कुमदं तु विभिभीगैरेकेनैव तु पष्टिका। कण्ठं कुर्याचिभिर्भागैरेकांशेन तु पष्टिका ॥ महापष्टिका द्वयंशा तु एकेन घृतवारिणी । भद्रपीठं समाख्यातं वेदिपीठमथोच्यते ॥ पीठोत्सेघे नवांशे तु द्वियंशेन तु पहिका । चतर्भिः कण्ठतुङ्गं तु ब्यंशेनैवोर्ध्वपद्दिका ॥

घृतवार्येकभागं तु समन्ताचतुरश्रकम् ।
वेदिपीठं समाख्यातं परिमण्डलमुच्यते ॥
भद्रमेव हि वृत्तं स्यादेतद्दै परिमण्डलम् ।
तेष्वाकांश्वसमं वापि त्रिपाँदं वाधमेव वा ॥
पीठाङ्गानां प्रवेशं च तथा निर्गमनं पुनः ।
सकलानां च लिङ्गानां सामान्यं पीठलक्षणम् ॥
(सुप्रभेदागमे त्रयस्त्रिशपटले ॥)

स्त्रीशिलां तु परिप्राह्य पीठं कुर्याद्विशेषतः ।

लिङ्गविस्तारमानेन विगुणं पीठविस्तृतम् ॥

कण्ठद्विगुणमेवं वा त्रिगुणं पीठविस्तृतम् ।

कण्ठस्य द्विगुणार्धं वा लिङ्गदैर्ध्यसमं तु वा ॥

गर्भगहं त्रिधा भज्य भागैकं पीठविस्तृतम् ।

लिङ्गमानेन हर्म्यं स्यात् लिङ्गमानेन पिण्डिका ॥

पूर्वाकृतिर्यथा पीठं तथा कुर्यात्पुनः पुनः ।

अन्याकृतिर्ने कर्तव्या कृता चेत्कर्तृनाशिनी ॥

वेदाश्राष्टाश्रमानं तु विभजेदष्टधा पुनः ।

गुणभागमधस्यक्वा वाणांशं पीठिकोच्ल्र्यम् ॥

बाह्यवैष्णवमानं तु षोडशांशेन भाजयेत् ।

सप्तभागमधो मुक्वा ग्रहांशं पिण्डिकोच्ल्र्यम् ॥

पीठोत्सेधं तु यन्मानं विकारांशेन भाजयेत्। पक्षांशं पद्मिका प्रोक्ता बाणांशं पद्मपिण्डकम् ॥ अंशद्वयेन वृत्तं स्याद्वेदांशमूर्ध्वपद्मकम् । तस्योर्ध्वे पष्टिका द्वाभ्यामंशेन घृतवारिणी ॥ पीठतारत्रिभागैकं नालनिर्गममुच्यते । तत्समं मूळविस्तारं तत्तिभागैकमप्रतः ॥ उत्तरे जळमार्गं स्यात्सोमस्यामिमुखं भवेत् । मध्ये खातं तिभागैकं क्रमेण कुशता भवेत् ॥ एवं तु पद्मपीठं स्याद्भद्रपीठमथोच्यते । पूर्ववत् षोडशांशेन पीठोत्सेधं भजेत्ततः ॥ व्योमांशं पादुकोत्सेधं वेदांशं जगती भवेत् । अग्न्यंशं वृत्तमित्युक्तं भागैकेन तु पट्टिका ॥ गुणांशं कण्ठमित्युक्तं भागैकेन तु पट्टिका । महापट्टिद्धयांशेन घृतवारि तथांशकम् ॥ एवं स्याद्भद्रपीठं तु सर्विलिङ्गेषु योग्यकम् । एकविंशतिभागेन पीठोत्सेधं विभाजयेत् ॥ अंशेन पादुकां कुर्याचतुर्धा जगतीं कुर । कण्ठमेकेन कर्तव्यं पद्ममेकांशमेव च ॥

तत्कुम्भं त्रिभिरंशैश्व पद्ममेकांशमेव च। कुर्यादेकेन कम्पं तु पक्षांशेनैय कण्ठकम् ॥ कम्पमेकेन कर्तव्यं पद्ममेकेन कारयेत । महापट्टि द्विभागाभ्यां पद्ममेकांशकेन तु ॥ तस्योध्वे पट्टिकैकेन घृतवारि तथांशकम्। विजयं नाम पीठं त सर्वशान्तिकरं परम् ॥ विभजेत्पिण्डिकोत्सेधं अष्टादशाविभागतः। एकेन पादुकां कुर्यादध्यर्धं कम्पपग्रयोः ॥ जगती चतुरंशं स्याद्रणांशेनैव वप्रकम्। तदूर्धे कम्पमेकांशं हाम्यां वै पष्टिका भवेत् ॥ पद्ममेकेन कर्तव्यमर्धेन घृतवारिणा। स्वायम्भुविमिति प्रोक्तं सर्वदेवेषु योग्यकम् ॥ विकारांशेन विभजेद्धागेनोपानमुच्यते । पद्मपिण्डी द्विभागेन कम्पमेकेन कारयेत् ॥ सप्तारां कण्ठमित्युक्तं द्वाभ्यां वे कम्पपद्मकौ । अध्यर्धेन महापट्टी पद्ममर्धेन कारयेत् ॥ कम्पमर्धेन कर्तव्यमर्धेन घृतवारिणा। स्थण्डिलं स्यादिदं पीठं सर्वदेवेषु पूजितम् ॥

भागार्धं तित्त्रिपादं वा समं वा शेषिनिर्गमम् । मूलादष्टांशमभ्रे तु हीनं स्यात्पद्मपीठके ॥ सर्वेषामेव पीठानामुपानात्पीठविस्तरम् । पीठिकालक्षणं प्रोक्तं पादशैलविधिं श्रृणु ॥

(पूर्वकारणागमे नवमपटले ॥)

निष्कलानां तु लिङ्गानां सकलानामथाधुना । सामान्येन विधानन वक्ष्येऽहं पीठलक्षणम् ॥ १ ॥ जात्यैकया विधातन्यं नेष्टमन्योन्यसङ्करम् । आहुरशैले दुमे कोचित् पीठं पक्षेष्टकामयम् ॥ २ ॥ लोहजं मणिलिङ्गानां लोहजानां तु पैण्डिकम् । आदाय स्त्रीशिलां सम्यक् पीठं लि स्य निर्मितम् ॥ ३ ॥

நிஷ்கலமான விங்கங்களுக்கும் பிரதிமைகள்நக்கும் ஸாமான்ய விதியாலே பீடலகூஃணம் சொல்லச்கடவேன்.(1)

பீடத்தை விங்கத்துக்கொத்த ஜாதியாகக்கொள்ளு வான். ஒன்றுக்கொன்று கலந்து செய்யலாகாது. (1½)

கிஃவாலுண்டான விங்கத்திலும் விருக்ஷுஐமான விங்கத்திலும் பீடத்தைச்சுட்டசெங்கலாலே கட்டுவா னென்று சிலர் சொல்லுவார்கள். (2)

ஸ்படிகம் முதலான மணிலிங்கங்களுக்கும் லோஹஜ மான லிங்கங்களுக்கும் பீடங்களே லோஹஜமாகவே கொள் ளுவான். $(2\frac{1}{2})$

சிலாமயமான ^இங்கத்தாக்கு ஸ்திரீ சிஃபோலே பீடத் தை நிர்மிப்பான். (3)

पूजांशिद्रगुणं हीनं श्रेष्ठं लिङ्गोन्नतेः समम् ।
.....ते पीठिविस्तारास्तयोर्मध्येऽष्टभाजिते ॥ ४ ॥
उत्तमा मध्यमा हीनािस्त्रभिभेदाः प्रकीितताः ।
अथवा लिङ्गतुङ्गार्धं हीनं पादोनकं वरम् ॥ ५ ॥
तयोर्मध्येऽष्टभागे तुसानि पूर्ववत् ।
विष्कम्भं तिगुणं वाथ नाहतुल्यविशालकम् ॥ ६ ॥

பீடம் பூஜாம்சத்திலி பட்டி அதமம். ஒன்றுன லிங் கோத்ஸேதம் உத்தமம். மத்தியமத்துக்கும் உத்தம பிரமாணத்துக்கும் ஈடுவே ஏட்டம்சம் செய்ய ஒன்பது பிரமாணமாம். ஆக பீட விஸ்தாரங்கள் ஒன்பது படி சொல்லப்பட்டது.

உத்தமோத்தமம் உத்தமமத்தியமம் உத்தமாதமம், மத்யமோத்தமம் மத்யமமத்யமம் மத்யமாதமம், அத மோத்தமம் அதமமத்தியமம் அதமாதமம் ஆக ஒன்பது பிரமாணத்தையுமறிவான்.

விங்கோத்னேதத்தில் பாதி அதமம். விங்கோத் ஸேதத்தில் முக்கால்......உர்தம பிரமாணம். இந்த இரண்டு பிரமாணத்துக்கு நடிவு எட்டம்சம் செய்வான். பத்தை பீடவிஸ்தாரத்துக்கு பிரமாணமாம்; உத்தமம். இந்த பிரமாணத்தில் உத்தம மத்யமாதமங்களே முன்பு போலே அறிவான். (5½)

அன்றிக்கே விங்கவிஸ்தாரத்தில் மும்மடங்கு ஆதல் விங்கத்தில் சுற்றளவு ஆதல் பீடவிஸ்தாரமாக சொல்லப் பட்டது. (6)

विष्कम्भकणीद्विगुणं सार्घद्विगुणं तु वै ।
पीठविस्तारमुद्दिष्टं स्वाष्टांशोनमथोपिरे ॥ ७ ॥
मण्डनाय स्वविस्ताराष्टांशेनैवाधिकं ततः ।
सर्वेषामपि पीठानां जन्मान्तं मूळविस्तृतम् ॥ ८ ॥
अग्रव्यासं महापद्विकान्तं सम्यक् प्रकीर्तितम् ।
विष्णुभागसमोत्सेषं सपादं सार्धमेव वा ॥ ९ ॥
चतुरश्रं च वस्वश्रं षडश्रं द्वादशाश्रकम् ।
द्विरष्टाश्रं सुवृत्तं च तेषामेवायतान्यपि ॥ १० ॥

லிங்கவிஸ் தாரத் தில் தன்னில் சதுரித்து அந்த கர்ணத்தில் இரட்டியாதல் இரண்டரையாதல் மும்மடங்கு பீடவிஸ் தாரமென்று சொல்லப்பட்டது. இந்தப்பீடவிஸ் தாரங்களில் எட்டிலொன்று பீடத் துக்கு மேல்குறைந்திரு ப்பது. (7)

அலங்காரத்தின் பொருட்டு முன்புசொன்னவிஸ்தா ரத்தில் எட்டிலொன்று ஏற்றி பீடவிஸ்தாரம் கொள்க. எல்லாபிரமாணங்களும் சொன்ன விஸ்தாரபிரமாணமுமாக உபானத்திலே கொள்வான். (8)

அக்ரனிஸ்தாரபிரமாணத்தை மஹாபட்டிகையறு தி கொள்வான் என்று அழகியதாக சொல்லப்பட்டது. பீடோத்ஸேதம் விஷ்ணுபாகத்தின்மேலே ஒன்றுகால் ஒன்றரையாதல் பீடத்துக்கு உத்ஸேதம் கொள்ளுவான் என்று சொல்லப்பட்டது. (9)

त्रिकोणमधिचन्द्रं च चतुर्दशनिमानि वै।
समानि यानि लिङ्गस्य चाहुः पीठं च संज्ञकम् ॥११॥
आयतान्यासनानीति निष्कलानां वदन्ति वै।
तिकोणमधिचन्द्रं च निष्कले सकले क्रमात् ॥ १२॥
मद्गपीठं च चन्द्रं च वज्रपीठं महाम्बुजम् ।
श्रीकरं (विकरं) पद्मपीठं च महात्रज्ञं च सौम्यकम् ॥ १३॥
श्रीकामार्थमिति प्रोक्ता नाम्नैता नव पीठिकाः।
स्वनामाकृतियुक्त्याः तु त्रिकोणार्धेन्द्रसंयुते ॥ १४॥

சதாச்ரம், ஆயதசதூரச்ரம், அஷ்டாச்ரம், ஆயதமான அஷ்டாச்ரம், ஷடச்ரம், ஆயதமான ஷடச்ரம், துவா தசாச்ரம், ஆயதமான துவாதசாச்ரம் ஷோடசாச்ரம் ஆயதமான ஷோடசாச்ரம் விருத்தம் ஆயதவிருத்தம் மூன்றகோணம் அர்த்தசந்திரன் ஆக பதினுலுபடி பீடத்துக்கு வடிவு சொல்லப்பட்டது. (11)

நீளமான பீடங்களே நிஷ்கலமான விங்கங்களுக்கு ஆஸனமென்ற சொல்லுவார்கள். நிஷ்களத்துக்கு திரி கோணபீடமும் சகளத்துக்கு அர்த்தசந்திரனும் கொள்வா ணென்று சொல்லப்பட்டது. (12)

பத்ரபீடம், பத்மம், மஹாம்புஜம், ஸ்ரீகாம், பத்ம பீடம், மஹாவஜ்ரம், ஸௌம்யசும், ஸ்ரீகாம்யம் ஆகப்பீடத் துக்கு........சொல்லப்பட்டது. (13½)

திரிகோணத்திலும் அர்த்தசந்திரனிலும் தன்னுடைய நாமத்துக்கேடாக யுக்கியிஞலே கொள்வான். (14)

पीठिकानामळङ्कारं क्रमशो वक्ष्यतेऽघुना ।
गृहितोत्सेधमानांशवशेन विविधेन च ॥ १५ ॥
त्रिःपञ्चांशे द्यंशि जन्मं युगांशं वप्रस्योर्ध्वं
....द्यंशं क्षेपणं चार्धमूर्ध्वं सार्धग्रीवं पूर्ववत्क्षेपणोचम् ॥ १६ ॥
द्यंशं पट्टं स्नेहवार्यर्धभागं तत्सामान्यं भद्रपीठं स्वदृष्टम् ।
विप्रोविभृद्धैश्यकानां परेषां श्रीसौभाग्यारोग्यमोग्यप्रदायि ॥ १७ ॥
द्विरष्टभागेऽश्विनिवाणनेत्रेर्युगांशनेतेन्दुभिरत्र पट्टम् ।
.....पं च वृत्तं च दलं च पट्टं स्यात्पद्मपीठं वृतवारियुक्तम् ॥ १८॥

நிச்சயித்துக்கொண்டபலபடியான உத்லேத பிரமா ணத்தாலே அடைவே பீடங்களுக்கு அலங்காரம் சொல் லப்படுகிறது. (15)

பீடத்தினுடைய உயாத்தை பதினஞ்ச அம்சம் செய்து இதில் உபாகம் இரண்டு, காலம்சம் ஐகதி, ஒரம்சம் குமுதகம், அரையம்சம் கம்பு, இரண்டம்சம் குமுதகம், அரையம்சம் கம்பு, ஒன்றரை அம்சம் கண்டம். அரையம்சம் கம்பு இரண்டம்சம் பட்டிகை ஒன்றரையம்சம் ஸ்ரேஹ வாரி ஆக அம்சம் பதினஞ்சு. இது பத்து பத்ரபீடத் தூக்கு அலங்காரம். இந்த பீடம் பிராமணருக்கும் ராஜாக்களுக்கும், செட்டிகளுக்கும் வெள்ளாளருக்கும் ஸ்ரீயையும் ஸௌபாக்கியத்தையும் ஆரோக்கியத்தையும் போக்யத்தையும் கொடுக்குமென்று சொல்லப்பட்டது.(17)

பத்மபடமென்கிற பீடத் தினுடைய உத்னே தத்தை பதிறைம்சம் செய்து இதில் இரண்டம்சம் உபாகம் அஞ் சம்சம் எழுதகம் இரண்டம்சம் பட்டிகை ஒரம்சம் கிருத வாரி ஆக அம்சம் பதினுறு. (18)

द्विसतांशे सार्धमर्धं गुणार्धं जन्मं निम्नं पद्धजं तत्क्रमेण ।
पट्टं निम्नं चार्धमर्धं तु भागं वज्रं निम्नं कम्पकं पूर्ववत् स्यात् ॥१९॥ ह्यंशं पद्मं निम्नमर्धं तद्द्र्ष्वें द्याध्यर्धाशा पट्टिकाज्यार्धभागा ।
एतत्पीठं वज्रपद्मं हि नाम्ना सामान्यं तत्स्विछिङ्गेषु शस्तम् ॥ २० ॥ त्रिषड्भागैर्व्यर्धवेदांशकार्धेस्सार्धव्यर्धार्धकार्धानलांशैः ।
अर्धाध्यर्धार्धाशकौर्जन्ममञ्जं पट्टं निम्नं पङ्कजं वृत्तमञ्जम् ॥ २१ ॥ निम्नं पट्टं पङ्क......श्रीपट्टं तत्स्नेहभारं क्रमेण ।
ए....सम्यगुक्तं महाञ्जं चित्रं सद्भिः पौरुषे चार्षकेऽपि ॥२२॥

வஜ்ரபத்டிடென்ற பேரையுடைய பீடத்தில் உத்வே தத்தை பதினுலம்சம் செய்து இதில் ஒன்றரையம்சம் உபா கம் அரையம்சம் கிம்னம். மூன்றரையம்சம் எழுதகம். இதன் மேல் அரையம்சம் பட்டம்......யம்சம் கிம்னம் ஒரம்சம் வஜ்ரம் அரையம்சம் கிம்னம் அரையம்சம் கம்பு மூன்றம்சம் எழுதகம். அரையம்சம் கிம்கம் ஒன்றரையம்சம் பட்டிகை அரையம்சம் கிருதவாகி. ஆக அம்சம் பதினுறு இக்த வஜ்ரபீடத்தை எல்லா லிங்கங்களுக்கும் கொள்வானென்று சொல்லப்பட்டது. (20)

மஹாப்ஜமென்று நாமத்தோகெடிய படோத்ணேதத் தை பதினெட்டம்சம் செய்து இதல் ஒன்றனாயம்சம் எழுதகம். மூன்றம்சம் குமதகம். அரையம்சம் எழுதகம். அரையம்சம் கம்பு. அரையம்சம் பத்மம். ஒன்றரையம்சம் பட்டிகை கிருதவாரி யரையம்சம் ஆக அம்சம் பதினெட்டு இந்த மஹாபத்ம பீடம் ஆர்ஷனிங்கத்துக்கும் மாறுஷனிங் கத்துக்கும் ஆமென்று சொல்லப்பட்டது. (22)

लम्बोत्सेधे षोडशांशेंऽशि जन्म त्र्यंशं पद्मं पद्मतुङ्गं युगांशम् ।
हृद्गागार्धं द्र्यंशि वृत्तं धगर्धं पद्मं त्र्यंशं पट्टिका सार्धभागा ॥ २३ ॥
अर्धाशं तत्स्नेह्वार्यर्धघातं तावद्र्यासं त्र्यंशकं वा युगांशम् ।
नाल्व्यासं निर्गमं त[स्य*]त्र्यंशं कुर्याद्रयं श्रीकरं श्रीकरं तत् ॥ २४ ॥
अध्यर्धार्धद्र्यर्धकार्धार्धकार्धः पक्षार्धेद्र्यंधैः खुरं निम्नमञ्जम् ।
पट्टं निम्नं पट्टमञ्जं तु निम्नं पट्टं निम्नं पीठपद्मं दशांशे ॥ २५ ॥
त्रिःपञ्चांशे ल्ब्धतुङ्गे स चार्धेऽर्धाद्र्यर्धं सार्धेन्दुभागैः ।
अर्धद्र्यर्धकार्थेः क्रमेण जन्मं निम्नं पट्टकं तत्क्रमेण ॥ २६ ॥

ஸ்ரீகரமென்று காமத்தையுடைய படோத்லே தைத்தை பதினுறம்சம் செய்து இதிலோரம்சம் உபாகம், மூன்றம்சம் மஹோபாகம் காலம்சம் பத்மம், அரையம்சம் கம்பு, இரண்டம்சம் விருத்தம் அரையம்சம் கம்பு மூன்றம்சம் பத்மம். ஒன்றரையம்சம் பட்டிகை அரையம்சம் கிருதவாரி. ஆக அம்சம் பதினுற. கிருதவாரியினுடைய தாழ்ச்சியும் அரையம்சம். பீடவிஸ்தாரத்தில் மூன்றிலொன்று காலிலொன்று காளவிஸ்தாரம் கொள்வது. நாளக்கழத்தி பீடவிஸ்தாரத் தில் மூன்றிலொன்று காளக்கழக்கி பீடவிஸ்தாரத் தில் மூன்றிலொன்று கொள்க. காளத்தினுடைய மூலவிஸ்தாரத்தில் மூன்றிலொன்றுகக் கொள்க. என்று சொல்லப்பட்டது. இது கர்த்தாவுக்கு ஸ்ரீயைக்கொடுக்கும். (24)

பீடபத்மம் தசாம்சம் என்றது. பீடபத்மமென்று நாமதேயத்தையுடைத்தான பீடோத்லேதத்தை பத்தம் சம்செய்து இதில் ஒன்றரையம்சம் உபாரம். அரையம்சம் கி**ம்ன**ம். இ**ரண்டரைய**ம்சம் பத்மம். அரையம்சம் கம்பு

जन्मं निम्नं पङ्काजं पट्टकं तद्वाजं दृत्तं (तत्)क्षेपणं कञ्जमूर्ध्वे ।
पट्टं निम्नं तन्महावज्रमुक्तं ॥ २७ ॥
वज्रं वृत्तं तुङ्गनाम्ना तदेव सौम्यं पीठं सम्पदायुष्करं स्यात् ।
द्विषड्मागे चन्द्रनेत्रार्धमागैः सार्धार्धैः सार्धसार्धार्धकार्धैः ॥ २८ ॥
अध्यर्धनार्धेन निम्नं तु वप्रं निम्नं पद्मं धृग्धलं वृत्तमन्जम् ।
धृक्यद्मं तत्पट्टिकानिम्नपटं श्रीकामं तद्धब्धतुङ्गे मयोक्तम् ॥ २९ ॥

அரையம்சம் ரிம்னம். அரையம்சம் பட்டம் இரண்டம்சம் பத்மம் அரையம்சம் ரிம்னம் ஒரம்சம் பட்டிகை அரை யம்சம் கிருதவாரி ஆக அம்சம் பத்து.

மஹாவஜ்ரமென்று பேரையுடையத்தான பீடோத் ஸேதத்தை பதினஞ்சம்சம்செய்து இதில் ஒன்றரையம்சம் உபாகம் அரையம்சம் கிம்னம். காலம்சம் பத்மம். அரை யம்சம் பட்டம். ஒரம்சம் கண்டம். ஒன்றரையம்சம்...... ஒரம்சம் கண்டம் அரையம்சம் கம்பு இரண்டம்சம் பத்மம். ஒன்றரை அரையம்சம் கிருதவாரி ஆக அம்சம் பதினஞ்சு மஹாவஜ்ர பீடம் சொல்லப்பட்டது. (27)

இந்த மஹாவஜ்ரபீடத்தில் வஜ்ரம்விருத்தமாக ஸௌ ம்யபீடமென்று நாமமாம். இந்த ஸௌம்யபீடமானது கர்த்தாவுக்கு ஸர்வஸம்பத்தைக்கொடுக்கும். ஸௌம்யபீட மும் சொல்லப்பட்டது.

ஸ்ரீகாம்யமென்று நாமதேயத்தை யுடைத்தான பீடோத்றேதத்தை பன்னிரண்டுசெய்து இதில் ஒரம்சம்

धाम्नि प्रोक्तान्यप्यधिष्ठानकानीत्यन्यप्यस्मिन्मण्डनीयानि युक्त्या । यथाबळं यथाशोभं यथायुक्ति प्रवेशनम् । निर्गमं सर्वपीठानां अङ्गानां परिकल्पयेत् ।। ३०॥

கூஷுத்ரோபாகம். இரண்டம்சம் ஐகதி. அரையம்சம் கிம்னம், ஒரம்சம் பத்மம். ஒன்றரையம்சம் பட்டிகை அரையம்சம் கிருதவாரி ஆக அம்சம் பன்னிரண்டு. இப்படி ஸ்ரீகாம்யபீடம் சொல்லப்பட்டது.

பிராஸா தங்களில்கொண்ட அதிஷ்டானங்களில் அலங் காரம்போல பீடங்களுக்கும் கொள்ளலாமென்று சொல்லப் பட்டது.

இந்த பீடாலங்காரங்களுடைய அம்சங்களில் சுறுப் புக்களும் பிறப்பாடும் இவ்வங்கங்களுடைய பலத்துக்கீடா கவும் சோபைக்கீடாகவும் யுக்திக்கீடாகவும் கொள்வான். இந்த அங்கங்களே யழகியதாக கல்பிப்பான்.

(मयमते चतुस्त्रिशाध्याये॥)

१ अस्मिन् पीठलक्षणे मूलन्याख्यानयोः लेखकप्रमादजानितं वर्णलोप पङ्क्तिलोपादिकसुपलभ्यते ॥

लिङ्गोद्भवादिचतुर्भूर्तयः।



लिङ्गोद्भवादिचतुर्मूर्तयः।

लिङ्गोद्भवमूर्तिः।

अथ वक्ष्ये विशेषेण लिङ्गोद्भवविधि शृणु ।
लिङ्गाकारस्य मध्ये तु चन्द्रशेखरमूर्तिवत् ॥
नळकात्तळपर्यन्तं लिङ्गे शूलसमन्वितम् ।
ब्रह्मापि हंसरूपेण उद्धे वै वामपार्श्वके ॥
विष्णुर्वराहरूपेण दक्षिणेंऽशे त्वधोगतः ।
विष्णुर्दक्षिणपार्थे तु वामपार्थे पितामहः ॥
हृद्रयेऽङ्गलिसंयुक्तौ स्थितौ लिङ्गं समीक्ष्य च ।
रक्तश्यामहिरण्याभा ईशविष्णुपितामहाः ॥
एवं लिङ्गोद्भवं ख्यातं वृक्षसङ्ग्रहणं ततः ।
(अंशुमद्भेदागमे षट्सप्ततितमपटले ॥)

पूर्ववत्कारयेत्सम्यक् चन्द्रशेखरम्तिनम् ।
छिङ्गाधः शर्वजान्वन्तभागं नेन्द्रियगोचरम् ॥
छिङ्गोध्वधःप्रदेशे तु हंससूकरमाचरेत् ।
बिम्बस्याननमानेन कारयेद्धंसमादरात् ॥

विम्बद्धिमुखमानेन भूकृष्टास्यं तु सूकरम् ।

ब्रह्माविष्णू द्विपार्श्वस्थौ नतौ तस्यानुकूलकौ ॥

तिर्यग्गतसुपादौ तै। सर्वावयवसुन्दरौ ।

लिङ्गोद्भवस्विति ख्यातो ब्रह्माविष्णविभनिन्दितः ॥

ब्रह्मविष्णुविहीनो वा हंससूकरसंयुतः ।

(उत्तरकामिकागमे पञ्चाशत्तमपटले ॥)

लिङ्गं कृत्वोध्वेतो ब्रह्मा हंसरूपं तथैव च ।
विष्णुं वराहवक्तं तु लिङ्गस्याधः प्रकल्पयेत् ॥
हृदयेऽश्वलिसंयुक्तौ ब्रह्मविष्णू च पार्श्वयोः ।
लिङ्गमध्ये तु कर्तव्यं पूर्ववचन्द्रशेखरम् ॥
अदृश्या तस्य पादान्जौ तथैव मकुटं यथा ।
(सुप्रभेदागमे चतुिस्त्रशत्तमपटले ॥)

अथ िक्नोद्भवं वक्ष्ये िक्नाकारस्य मध्यतः।
नलकात् पादस्य तलं िक्ने शूलसमायुतम् ॥
चन्द्रशेखरवत्सर्वं कारयेत्सुन्दराकृतिम् ।
ब्रह्मा तुः हंसरूपेण ऊर्ध्वगो वामपार्श्वतः ॥
विष्णुर्वराहरूपेण दक्षिणांशे त्वधोगतः ।
हृदयेऽङ्गिलसंयुक्तौ रक्तश्यामनिभौ परम् ॥

वीक्षमाणौ परं लिङ्गमिदं लिङ्गोद्भवं स्मृतम् । (शिल्पर्ते द्वार्विशपटले ॥)

आयामं यत्तु लिङ्गस्य भूतांशं विभजेत्ततः ।

ऊर्ध्वे व्योमांशकं त्यक्त्वा मूळे चैव तथा भवेत् ॥

तन्मध्ये कारयेद्धीमांश्चन्द्रशेखरम्तिताम् ।

अजविष्ण् द्विपार्श्वे द्वौ नमस्कृत्वानुकूळकौ ॥

धर्मांशं विभजेलिङ्गं शरांशमुदयान्तयोः ।

लिङ्गोर्ध्वे कारयेद्धंसमधस्तात्स्कराननम् ॥

विष्णुं सङ्गल्पयेदुर्वीमाननेनेव कर्षितम् ।

बिम्बस्य द्विमुखेनेव हंसरूपं तु कारयेत् ॥

ऋज्वागातिस्थितिं वामाद्वरदाभयहस्तकम् ।

ऋज्वागातिस्थितिं वामाद्वरदाभयहस्तकम् ।

श्चणापरञ्चसंयुक्तं कारयोदिन्दुशेखरम् ॥

अधोभागे तु भागेन जान्यन्तं तु न दश्यकम् ।

एवं लिङ्गोद्भवं कुर्याचन्द्रशेखरमुच्यते ॥

(कारणागमे एकादशपटले ॥)

लिङ्गाकारस्य मध्ये तु चन्द्रशेखरविस्थतम्। नलकाधिस्थितं पादं लिङ्गोद्भवसमन्वितम्॥ विरिश्चिर्हसरूपेण चोर्ध्वगो वामपार्श्वके। दक्षे वराहरूपस्य रूपेणाधोगतो हरिः॥

वामदक्षिणपार्श्वस्था कृताञ्चिल्समन्वितो ।
स्वरूपेण द्विपादस्थावजविष्णू विभोः परे ॥
एवं लिङ्गावतारं तु सर्वशान्तिकरं सदा ।
तुङ्गाङ्गाविस्तृतिनतांसकलम्बमानैस्संपन्नचिह्नभुजभूषणवर्णभेदैः ।
शोभान्वितं शुभकरं सकलप्रजानामैश्वर्यसङ्गपरिवृद्धिकरं विद्ध्यात् ॥
(श्रीतत्विनिधौ ॥)

चन्द्रशेखरमूर्तिः ।

इन्दुमौलिप्रतिष्ठां तु वक्ष्ये लक्षणपूर्विकाम् ।

आपाद्य च शिलादीनि तैः कुर्व्यात्प्रतिमां गुरुः ॥

चतुर्भुजिक्षिनेत्रश्च समपात्स्थानके स्थितः ।

वरामयसमायुक्तपूर्वस्थकरपछ्यः ॥

वरदं वामहस्ते स्यादमयं दक्षिणे करे ।

वरदं यदि तं कुर्व्यादथान्यस्तिहकाणिकः ॥

ऊरुरपृष्टकरो वापि कटको वा विधीयते ।

मृगटङ्ककरावन्यौ दोस्सीमान्तं व्यवस्थितौ ॥

मृगटङ्ककरावन्यौ दोस्सीमान्तं व्यवस्थितौ ।

पराङ्मुखोऽभिमुखो वा मृगष्टङ्कः पराङ्मुखः ॥

रत्नपतिकया वापि शङ्कपत्रिकयापि वा ।

पद्मपतिकया वापि शोमितं वामकर्णकम् ॥

सन्यं मकरसिंहाच्यपत्रकुण्डलकैर्युतम्। प्रष्टतः कर्णपर्यन्तं केशवर्तिविलम्बनम् ॥ पार्श्वयोबीहुमूलाचु जटाग्राणां विलम्बनम् । हारयुग्प्रीवसंयुक्तं तथा कार्णिकयान्वितम् ॥ वक्षस्थछं प्रकर्तन्यं भुजाः केयूरसंयुताः। सुपत्रवळयोपेतास्सर्वरत्नोपशोभिताः ॥ मुक्तादामविलम्बाश्च तदग्रं मणिभूषणम्। कराप्रं कटकोपेतमङ्गुल्यो मुद्रिकान्विताः ॥ छन्नवीरोत्तरीयोपवीतैस्सोदरबन्धनः । समस्तरत्नपाशाढ्यक्रविमाननदामाभिः ॥ संयुक्तकटिसूत्रोऽन्तः पादजालकसंयुतः। चन्द्रशेखर एवं स्यादेव्या च सहितो न वा ॥ सापीहाभिन्नपीठा वा देवेनालिङ्गिताथवा । तयालिङ्गितदेवो वा अन्योन्यालिङ्गितस्तु वा ॥ भालिङ्गनयुतो वा स्यान्त्रिरालिङ्गोऽथवा मतः। (उत्तरकामिकागमे अष्टाचत्वारिंशत्तमपटले ॥)

ऋज्वागतं तु तं देवं मृगं परशुधारिणम् । ऋत्यम्बरधरं देवं कर्तव्यं चन्द्रशेखरम् ॥ (सुप्रभेदागमे चतुः स्त्रिशत्तमपटले ॥)

छिङ्गं च विष्णुरूपं च विना कुर्विन्दुशेखरम्। (पूर्वकारणागमे एकादशपटले ॥)

अभयवरदहस्तं सौम्यशृङ्कारभावं विपुलवदननेत्रं चन्द्राबिम्बांशमौलिम् । ऋजुतनुसमपादस्थानकं विद्रुमामं हरिणपरशुपाणि पद्मपीठोपरिस्थम् ॥

एतत्पाश्चेस्थगौरी ।

श्यामां त्रिनेत्रां द्विभुजां त्रिभङ्गीं सन्यापसन्यस्थितकुञ्जिता क्रिम्। सन्ये तु नीलोतपलचारुहस्तां देवस्य वामस्थितपद्मपीठाम् ॥ (श्रीतस्वनिधौ ॥)

अभयं दक्षिणं हस्तं वरदं वाममुच्यते । वरदं वामहस्तं तु अधोमुखं प्रकल्पयेत् ॥ तलमूलं कटिसपृष्टं मेद्राप्रान्तं तु तत्करे । अर्ध्ववक्तूं तु वरदं पृष्ठं नाभिसमोद्भृतम् ॥ आर्जवं राजसं भावं कल्पयेद्विजसत्तम!। कर्तरी परहस्ते द्वौ टङ्कं वै दक्षिणे करे।। हरिणी च बाह्यवक्त्रं वाभ्यन्तरमुखं तु वा। जटामकुटसंयुक्तं दक्षिणार्धेन्दुसंयुतम् ॥

वामेन्दुशेखरं वाथ प्रवालसदशप्रभम् । त्रिनेत्रं सौम्यवदनं सर्वाभरणभूषणम् ॥ पीताम्बरं तथा देवं वस्त्राग्रौ नलकान्तगौ । उभयोः पार्श्वयोरेवमम्बरं त्र्मध्यगम् ॥ (अंग्रुमद्भेदागमे त्रिषष्टितमपटले ॥)

केवलं गौरिसहितमालिङ्गं च तिथा भवेत् ।
केवलं समपादं तु स्थान [कं परि*] कल्पयेत् ॥
अभयं दक्षिणं हस्तं वरदं वाममुच्यते ।
हरिणी वामहस्ते तु दङ्गं वै दक्षिणे करे ॥
जटामकुटसंयुक्तं दक्षिणेर्घेन्दुशेखरम् ।
वामेन्दुशेखरं वाथ प्रवालसदशप्रभम् ॥
त्रिनेत्रं सौम्यवदनं सर्वाभरणभूषितम् ।
पीताम्बरधरं देवं वस्त्राग्रे नलकान्तगौ ॥
उभयोः पार्श्वयोरेवं मध्यतश्चोरुमध्यगम् ।
(शिल्परत्ने द्वाविंशपटले ॥)

पाशुपतमूर्तिः । अथ वक्ष्ये विशेषेण पाशुपतस्य छक्षणम् । समपादं स्थानकं स्थाचन्द्रशेखरमूर्तिवत् ॥

त्रिनेत्रं चतुर्भुजं सौम्यमूर्ध्वकेशं महातनुम् । अभयं शूलहस्तं च दक्षिणे तु करद्वयम् ॥ वरदं चाक्षमालां च वामपाश्वें करद्वयम् ॥ प्रवालसदशप्रख्यं सौम्यनेत्रातिशीतलम् ॥ सर्वाभरणसंयुक्तं किंचित्प्रहासिताननम् । निस्योत्सवाय बिम्बं ततस्थानकं वासनं तु वा ॥

(अंशुमद्भेदागमे एकसप्ततितमपटले ॥)

अथ पाञ्चपतं वक्ष्ये चन्द्रशेखरविस्थितम्। चतुर्भुजं त्रिनेत्रं चाप्यूर्ध्वकेशं महातनुम्।। दक्षिणेऽभयकं शूलं कपालं वरदं परे। प्रवालसदशप्रदृयं सर्वाभरणभूषितम्।।

(शिल्परत्ने द्वाविंशपटळे) ॥

बिल्मिर्तुः प्रतिष्ठां तु वक्ष्ये तह्नक्षणं तु वै। नित्योत्सवे तु कथितं सूत्राद्यं चेन्दुमौलिवत् ॥ प्रायाश्चित्तादिके वाथ सर्वकामप्रसिद्धये । नित्योत्सवेऽपि तच्छ्रेष्ठं तं मन्त्रेश्च विशेषतः ॥

(उत्तरकामिकागमे त्रिपञ्चाशत्तमपटले ॥)

रौद्रपाशुपतमृतिः ।

तदेवाग्निसमं वर्ण रक्ताक्षं कुटिल्भुवम् ।
तीक्ष्णदंष्ट्रासमायुक्तं व्याल्यज्ञोपवीतिनम् ॥
व्वालानलशिखाकारमितरक्तकवस्त्रष्ट ।
शूलं विभोमुखं घृत्वा कपालं वरदोद्धृतम् ॥
अथवामयं विना श्लमूलं घृत्वा तु तत्करे ।
शूलाग्नं वरदेनैव गृद्धा तिर्थ्यग्गतोद्धृतम् ॥
दक्षिणे त्वपरे हस्ते टक्कं खक्नं च वामके ।
रौद्रं पाश्चपतं ह्येतद्विलिल्क्ने तु पूजितम् ॥
एतन्मूर्तिं सकृद् ध्यायेत्सर्वशत्रुविनाशनम् ।
एतन्मूर्तिं सकृद् ध्यायेत्सर्वशत्रुविनाशनम् ।
एतन्मुर्तिं तु प्रतिमां तु न कारयेत् ॥

(अंशुमद्भेदागमे एकसप्ततितमपटले।।)

भथातस्संप्रवक्ष्यामि अस्त्रराजस्य पूजनम् । चतुर्भुजं त्रिनेत्रं च शिखाकूटसमुज्वलम् ॥ वामसन्ये च शूलं तु वरदाभयहस्तकम् । रौद्रपाश्चपतं ह्यवं बलिनिम्बं तथोच्यते ॥

(सुप्रमेदागमे द्विपञ्चाशत्तमपटले ॥)

पाञ्चपतास्त्रमूर्तिः ॥

चतुर्वक्तं चतुर्वाहुं सूर्यकोटिसमप्रभम् । संहारामं सुमूर्घानं प्रतिवकं त्रिलोचनम् ॥ दीसदन्ताप्रकेशभ्रश्मश्रुभीमं महाबलम् । शक्तिसुद्गरशङ्कासीन्दधानं सोमसूत्रिणम् ॥ साङ्गं पाञ्चपतं शस्त्रं भजे पद्मासने स्थितम् ।

(श्रीतत्वनिधौ ॥)



सुखासनादिमूर्तयः ।



सुखासनादिमूर्तयः ।

सुखासनमृतिः। मेरुपर्वतपार्स्वे तु मुनीनामाश्रमे तथा । दिगम्बरं तु मां दृष्ट्वा तेषां स्त्रीणां भ्रमोऽस्ति वै ॥ तं ज्ञात्वा मुनयस्सर्वे जुहुबुस्वामिचारिकम्। तन्मध्ये द्युदितानीह नागं कृष्णमृगं तथा ॥ अपस्मारं च परशुमुक्षं व्याघ्रं हरिं तथा । करोटिं तु महाभीममेवमाद्या गता मयि ॥ नागं मृगं च परशुं क्रीडार्थं घारितं मया। पादाधस्तादपस्मारं करोटिं शिरसोपरि ॥ सिंहव्याची तदा हत्वा तच्चमै धारितं मया। तदुक्षं वाहनं भूत्वा मम प्रियकरं सदा ॥ महोदधेविषं कण्ठे सोमार्धं शेखरे धृतम् । बकपुष्पं जटाभारे मया नृत्तेऽवधारितम्॥ समानमन्यत्सर्वासां प्रतिमानां विशेषतः । त्रिनेत्रं चतुर्भुजं सौम्यं बालेन्दुकृतशेखरम्॥

धुस्तूरमुजगोपेतं जटामकुटमण्डितम् । व्याव्रचमीम्बरं चैव हारकेयूरसंयुतम् ॥ यज्ञोपवीतसंयुक्तं कुण्डलाभ्यामलङ्कृतम् । मूर्तीनां द्वादशानां तु सामान्यमिदमीरितम् ॥ अतः परं विशेषस्तु ऋमशो वक्ष्यतेऽधुना । आसने तु सुखासीनं मृगीपरशुधारिणम् ॥ अभयं दक्षिणे हस्ते वरदं वामहस्तके । कटकं वा सुखासीनमुमास्कन्दौ च वर्जितम् ॥ एवं सुखासनं प्रोक्तमुमासहितमुच्यते ।

(सुप्रमेदागमे चतुःस्त्रिशत्तमपटले ॥)

आर्जवं राजसं भावं भद्रपीठोपरिस्थितम् । वामाङ्घिं शाययेत्पीठे दक्षिणाङ्घिं तु लम्बयेत् ॥ जागतं(१) तु सुखासीनं प्रवालसदशप्रभम् । त्रिनेत्रं तु प्रसन्नास्यं संपन्नं राजसैर्गुणैः ॥ व्याव्याजिनवरोपेतं दुक्लवसनान्वितम् । दक्षिणे परशुं वामे कृष्णं हस्ते समुद्भृतम् ॥ अभयं दक्षिणे वामे कटकं सिंहकणवत् । दक्षिणे मकराख्यं वा कुण्डलं सिंहमेव वा ॥

पत्रकुण्डलमन्यत्र वामकर्णे विशेषतः । अथवा कर्णयुगले वृत्तकुण्डलकं न्यसेत् ॥ जटामकुटसंयुक्तं नानाभरणभूषितम् । यज्ञोपवीतसंयुक्तं सर्पराट्कङ्कणान्वितम् ॥ एवं सुखासनं प्रोक्तं राजराष्ट्रसुखावहम् ।

(शिल्परत्ने द्वाविंशाध्याये॥)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् । भभयं दक्षिणं हस्तं वरदं वामहस्तकम् ॥ कृष्णापरशुसंयुक्तं वामदक्षिणहस्तयोः । शयनं दक्षिणं पादं वामपादं तु लिम्बतम् ॥ उमासहितवस्सर्वे स्कन्दगौरीविवर्जितम् ।

(पूर्वकारणागमे एकादशपटळे ॥)

डमासहितमूर्तिः ।

केवळं त्वेवमाख्यातं वामे गौरीसमायुतम् । तद्गौरीसहितं ख्यातं भिन्नपीठैकमेव वा ॥

(अंशुमद्भेदागमे त्रिषष्टितमपटले ॥)

केवलं विवमाख्यातं वामे गौरीसमन्वितम् । भिन्नपीठे विश्लेषण तद्गौरीसहितं विदुः ॥

(शिल्पराने द्वाविंशपटके ॥)

आलिङ्गमूर्तिः ।
तदेव भङ्गसंयुक्तं देवीदेवी परस्परम् ।
देवी वरदहस्तेन देवी वै...पराश्रितम् ॥
...स्तनाम्यन्तरे वामपार्थमालिङ्गनं कुरु ।
पार्श्वसूत्रात्पुरो वामबाहुमालिङ्गनं तु वा ॥
देवी दक्षिणहस्तेन शम्भोदेक्षिणपार्श्वतः ।
कटिसूत्रोपिर स्प्रद्वा पुष्पं वामकरे घृता ॥
अथवा प्राग्वदेवेशो देव्यास्तु दक्षिणे करे ।
रक्तोत्पलं परिप्राह्म वामहस्तं प्रलम्बता ॥
एवमालिङ्गमूर्ति च विधामार्गेण कल्पयेत् ।
सर्वीभरणसंयुक्तं प्रभामण्डलमण्डितम् ॥
चन्द्रशेखरमाख्यातं वृषारूढमथ श्रृणु ।
(अंशुमद्भेदागमे त्रिषष्टितमपटले ॥)

देवो वरदहस्तेन देवी तत्पार्श्वमाश्रिताम् । स्तनाभ्यन्तरे वामपार्श्वमालिङ्गनं कुरु ॥ पार्श्वसूत्रात्पुरो वामबाद्धमालिङ्गनं तु वा । देवी दक्षिणहस्तेन शम्भोदिक्षणपार्श्वतः ॥ कटिसूत्रोपरि तथा वामे पुष्पघृता करे ! अथवा प्राग्वदेवेशो देवी स्कोत्पळान्विता ॥

करे तु दक्षिणे वामहस्तमात्रं प्रलम्बयेत् । एवमालिङ्गमूर्तिं तु त्रिधा मार्गेण कल्पयेत् ॥ एवं पञ्चविधं प्रोक्तं चन्द्रशेखरमूर्तिनम् ।

(शिल्पराने द्वाविशपटले ॥)

सोमास्कन्दः ।

वक्ष्यामि सोमोमास्कन्दमुखेशस्थापनं परम् ।
तद्धक्षणसमायुक्तं तचेदानीं प्रकथ्यते ॥
चतुर्भुजिक्षिनेत्रश्च जटामकुटमण्डितः ।
सर्वाभरणसंयुक्तो वरदाभयहस्तकः ॥
कृष्णापरशुयुक्तोर्ध्ववामेतरकरान्वितः ।
असन्यसन्यकर्णस्थपत्रिकानककुण्डलः ॥
सोपवीतः प्रसन्नात्मा शायितासन्यपात्तलः ।
सालम्बदक्षपादेन वामे गौर्या च संयुतः ॥
सर्वलक्षणसंयुक्तस्सर्वाभरणभूषितः ।
वामे देन्या समायुक्तस्तदध्यायप्रसिद्धया ॥
ससोमस्सोम एव स्यात्सोमास्कन्दविधिर्भवेत् ।
देवोच्चदशभागैकमागेनाथ द्विभागतः ॥
त्रिवेदभागैर्वा कुर्य्यात् स्कन्दं तन्मध्यमे गुरुः ।
द्विनेत्रस्सद्विवाहश्च करण्डमकुटान्वितः ॥

कर्णयोर्नेऋपिण्डेन सर्वाभरणभूषितः ।
दक्षभागकरस्थान्जः प्रसारितकरोऽपरः ॥
दिहस्तपङ्काजो वाथ नृत्तरूपयुतोऽथवा ।
देन्यूरुसंस्थितो वापि निष्पङ्काजकरोऽथवा ॥
आसीनो वा स्थितो वापि स्कन्दस्वेवं प्रकीर्तितः ।
स्कन्दोभारहितस्वेष एवं स्यानु सुखासनः ॥
सोमे च सोमास्कन्दे च सुखेशे छक्षणं मतम् ।
(उत्तरकामिकागमे सप्तचत्वारिंशत्तमपटे ॥)

सहासने ह्युमादेवीं सुसौम्यवदनोज्बलाम् ।

दिशुजां पद्महस्तां तु मकुटाभरणान्विताम् ॥

कटकाख्यधरां वामे प्रसारितमथापि वा ।
उमाबाहुस्तनान्तं वा मानं वै वण्मुखस्य तु ॥

कण्ठे शूल्समायुक्तं छन्नवीरसमायुतम् ।
उमाशङ्करयोर्भध्ये स्कन्दं वै बालक्रिपणम् ॥

श्वासनं स्थानकं वापि वरदं कटकान्वितम् ।
कृत्वा सुखासनं यद्वत् पूर्ववत्परमेश्वरम् ॥

देवस्य सुखमन्वीक्ष्य किञ्चिद् गौरीं तु कारयेत् ।

(सुप्रभेदागमे चतुिक्वंशक्तमपटके ॥)

अथ वक्ष्ये विशेषेण सोमास्कन्देश्वरं परम् । सुखासनं यथा प्रोक्तं तथा देवो विधीयते ॥ देवस्य वामपार्थे तु पार्वती च सहासने । शाययेद्दक्षिणं पादं वामपादं प्रलम्बयेत् ॥ वरदं वामहस्ते त दक्षिणे चोलछं करे। दूर्वाञ्यामनिभा देवी सर्वोभरणभूषिता ॥ रक्ताम्बरधरा हारमकुटोज्वलन्विता । वामोरुबाह्ये पीठे तु वामहस्ततळं न्यसेत् ॥ प्रहृदुत्पळसंयुक्तमन्यमेवं करोतु वा । देवीदेवेशयोर्मध्ये स्थापयेत्स्कन्दमूर्तिनम् ॥ केशान्ते वापिकोपेतं करण्डमकुटोज्वलम्। उभयोईस्तयोः पुष्पं वामे वरदमेव वा ॥ कटकं वाथ तद्धस्ते सिंहकर्णमथापि वा । अथवा पुस्तकं दक्षहस्ते वामे पुरोक्तवत् ॥ कटिसूत्रयुतं नग्नं बाहुभूषणभूषितम् । आसीनं वा स्थितं वाथ नृत्तं वा स्कन्दमाचरेत् ॥ नृत्तं चेत् फलवद्दामहस्तमन्यत्र सूचिकम्। अथवा वामहस्तं तु फलं त्यक्त्वा प्रसारयेत् ॥ वक्ष्यमाणविधानेन स्कन्दनृत्तं समाचरेत् । (शिल्परत्ने द्राविंशपटके ॥)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् । सर्वोभरणसंयुक्तं वरदाभयहस्तकम् ॥ कृष्णापरशुसंयुक्तं दक्षिणे वामकेऽपि च । पत्रं तु वामकर्णे तु दक्षिणे कुण्डलं भवेत् ॥ उपवीतधरं चैव शयनं वामपादकम् । लिम्बतं दक्षिणं पादं वामे गौरीसमायतम् ॥ तयोर्भध्ये स्थितस्सकन्दस्सर्वछक्षणसंयुतः । ब्रह्मविष्णू द्विपार्श्वाभ्यां देवीभ्यां युक्तभोगदम् ॥ देवस्य बाहुसीमान्तं देव्यास्त्वायाममुच्यते । द्विबाहुका द्विनेत्री च करण्डमकुटान्विता ॥ सर्वाभरणसंयुक्ता दुकूलवसनान्विता। शयनं दक्षिणं पादं वामपादं तु लम्बितम् ॥ कटकं दक्षिणं हस्तं वरदं वामहस्तकम्। बेरायामं तु विभजेदष्टधा चैव भागिकम् ॥ द्विभागं वा गुहायामं बाहु (छ ?) रूपेण कल्पयेत् । द्विभुजश्च द्विनेत्रंश्च सर्वाभरणभूषितः ॥ कटकं दक्षिणे हस्ते वामहस्तं प्रलम्बितम् । आसीनो वा स्थितो वापि कारयेतु गुहं ततः ॥

पद्मपीठोर्ध्वके वापि केवलं पीठकोपरि ।
भवानीसहितं होवं वृषवाहनमुच्यते ॥
(पूर्वकारणागमे एकादशपटले ॥)

उमामहेश्वरौ ।

युग्मं स्त्रीपुरुषं कार्यमुमेशौ दिव्यरूपिणौ । अष्टवक्त्रं तु देवेशं जटाचन्द्रार्धभूषितम् ॥ द्विपाणि द्विभुजां देवीं सुमध्यां सुपयोधराम् । वामपाणि तु देवस्य देव्यास्स्कन्धे नियोजयेत् ॥ दक्षिणं तु करं शम्भोरूपळेन विभूषितम् । देव्यास्तु दक्षिणं पाणि स्कन्धे देवस्य कल्पयेत् ॥ वामपाणौ तथा देव्या दर्पणं दापयेच्छुभम् ।

(विष्णुधर्मीत्तरे ॥)

उमामहेश्वरं वक्ष्ये उमया सह शङ्करम् । मातुलिङ्गं त्रिशूलं च धत्ते दक्षिणे करे ॥ आलिङ्गन्वामहस्तेन नागेन्दं द्वितीये करे ॥ हरस्कन्धे उमाहस्तो दर्पणं द्वितीये करे ॥ अधस्तादृषमं कुर्यात्कुमारं च गणेश्वरम् । मृङ्गिरिटिं तथा कुर्यानिमाँसं नृत्यसंस्थितम् । (रूपमण्डने ॥)

सपरिवारोमामहेश्वरः ।

वामे शैळसुता पुरस्तु वृषमः पश्चात्सुरेन्द्रादयो दैत्यारिश्च विधिश्च पार्श्वदळयोर्बाव्यादिकोणेषु च । भृङ्गी नारदबाणभैरवगजास्यस्कन्दवीरेश्वरा मध्ये ग्रुश्चसरोजकोमळरुचं शम्सुं मजे पाण्डुरम्।। (श्रीतत्विनिधौ)



संहारमूर्तयः ।



संहारमूर्तयः ।

कामान्तकः।

अप्रे तु दक्षिणाम्तेंथींगनिष्ठस्य मन्मथम् ।
कुर्यातु पतितं दृष्टिपातादेव च तत्क्षणात् ॥

भक्त्वा दशांशं देवोचमेकाद्यासप्तमागिकम् ।

मन्मथोत्सेधमुद्दिष्टं स तु हेमिवभूषितः ॥

ग्रुद्धजाम्बूनदप्रख्यः पुष्पपञ्चेषुसंयुतः ।

मीनकेतुस्तथैवेक्षुकार्मुकः क्र(र १)तिसंयुतः ॥

देवभागवसन्ताख्यामित्रयुक्तोऽतिसुन्दरः ।

छिम्भनी तापिनी चैव वेदिनी द्राविणी तथा ॥

मारिणीति शराख्यास्स्युर्धनुर्वामे शराः परे ।

मन्मथो मित्रयुक्तो वा युतो वैकशरेण तु ॥

(उत्तरकामिकागमे सप्तपश्चाशत्तमपटले ॥)

उप्ररूपं तु कामारि पार्श्वे कामं प्रपातितम् ।

कार्ये कामरिपुं ह्येवं वक्ष्येऽहं कालनाशनम् ॥

(सुप्रभेदागमे चतुर्स्विशत्तमपटले ॥)

त्रिनेत्रं चतुर्भुजं देवं जटामकुटमाण्डतम् ।

उप्रदृष्टिसमायुक्तमक्षमाछोरगन्धरम् ॥

दक्षिणे तु पताका च वामहरतं तु सूचिका ।

एतदेव विशेषं तु शेषं व्याख्यानमूर्तिवत् ॥

बैरायामरसांशाच तिभागं मन्मथायतम् ।

पीठस्थो वा रथस्थो वा कामः काञ्चनसिनमः ॥

सर्वभूषणमूष्यं च दिव्यरूपसमन्वितम् ।

पुष्पैश्चेव शरैर्युक्तमिक्षुचापं च षड्ष्वजम् (?) ॥

मदरागवसन्तैश्च हेमबान्धवसंयुतम् ।

तापिनी दहनी विश्वमोहिनी विश्वमर्दनी ॥

मादिनी नाम निर्दिष्टास्तस्य पञ्चशरा इमे ।

कार्मुकं वामहस्ते तु बाणं तु सव्यहस्तके ॥

देवस्याभिमुखं कुर्यात्कामरूपं प्रपातितम् ।

कामनिग्रहमेवं स्याच्छ्णु वैवाह्यमूर्तिनम् ।

(पूर्वकारणागमे एकादशपटछे॥)

गजासुरसंहारमूर्तिः ।

अथ वक्ष्ये विशेषण गजहाम्तिरुक्षणम् । सर्वोभरणसंयुक्तं चतुर्देशिष्ट एव वा ॥

चतुर्भुजं चेत् पाशं च गजचमै च दक्षिणे। गजशृङ्गं च चभ च वामपार्धे करहये।। चतुर्भुजं समाख्यातमष्टहस्तमथोच्यते । शूळं डमरुकं पाशं गजचमें च दक्षिणे ॥ गजशृङ्गं कपाछं च गजचर्मं च विस्मयम् । एवं पार्श्वे तु चत्वारो हस्तमेवं प्रकल्पयेत् ॥ शम्भोवीमाङ्कयधस्तातु गजस्यैव तु मस्तकम् । मकुटस्योपरिष्टात् गजपुच्छं प्रकल्पयेत् ॥ पार्श्वयोगजपादांस्तु यथायुक्त्या तु कल्पयेत्। प्रभामण्डळवच्छेषं गजचर्मं प्रकल्पयेत् ॥ ब्याघ्रचर्माम्बरोपेतं दुकूळवसनान्वितम् । सर्वाळङ्कारसंयुक्तमतिरक्तसमप्रभम्।। एवं तु गजहामूर्तिं प्रथमं तु विधीयते । शूळं खड्गं तथा चर्मं गजशृङ्गं च दक्षिणे ॥ कपालं खेटकं घण्टां गजचर्म च वामके । सुस्थितं वामपादं तु गजस्य मस्तकोपारे ॥ उड़तं दक्षिणं पादं तिर्य्यगुत्काटिकं भवेत् । एवं द्विविधरीत्या तु गजहामूर्तिरुच्यते ॥ स्कन्दोद्धताप्युमादेवी शम्भोवीमे भयान्विता । (अंशुमद्भेदागमे सप्ततितमपटले॥)

गजहामूर्तिनं वक्ष्ये सर्वाभरणभूषितम् । पाशं च गजचमैं च दक्षपार्श्वकरद्वये ॥ गजस्य शृङ्गं चर्मं च वामपार्श्वे करद्रये । शूळं डमरुकं पाशं गजचमें च दक्षिणे ॥ गजशृङ्गं कपाछं च पाशं चर्म च वामतः। शम्भोवीमे न्य(माङ्मय ?)धस्तातु गजमस्तकमेव हि ॥ मकुटस्योपरिष्टातु गजपुच्छं प्रकल्पयेत् । पार्श्वयोगेळ(ज?)पादं तु यथा युक्त्या तु कारयेत् ॥ प्रभामण्डळवच्छेषं गजचमं प्रकल्पयेत्। व्याघ्चर्माम्बरोपेतं दुकुलवसनान्वितम् ॥ सर्वाभरणसंयुक्तमतिरक्तप्रभान्वितम् । सुस्थितं वामपादं तु गजवीरस्य मस्तके ।। उद्भृतं दक्षिणं पादं कक्षसूत्रानु (न्त?)माचरेत् । गौरी स्कन्दं समुद्धत्य शम्भोवीमे भयान्विता ॥ अथवा शूलखङ्गी च गजदन्तं च चर्म च । दक्षिणे वामतः कुर्यात् कपाछं खेटकं पुनः ॥ घण्टां च गजचर्मं च करैरिति...वामतः ।

(शिल्परत्ने द्वाविंशपटछे ॥)

प्रतिमालक्षणानि । कालारिमृतिः

अथ वक्ष्ये विशेषेण कालहामूर्तिलक्षणम्। देवस्य दक्षिणं पादं पद्मपीठोपरिस्थितम् ॥ प्रथमनृत्तमूर्तेस्तु दक्षिणस्थितपादवत् । वामपादं तदुद्धृत्य कुञ्चितं तलमुद्भृतम् ॥ अङ्गुष्ठमुद्भताङ्क्रेस्तु कालस्य इदये न्यसेत्। दंष्ट्रास्यं च त्रिनेत्रं च जटामकुटमण्डितम् ॥ चतुर्भुजसमायुक्तमष्टहस्तमथापि वा । दक्षिणे पूर्वहस्तं तु शूळं कर्णान्तमुद्भृतम् ॥ दक्षिणे परहस्तं तु परशुं वरदं तथा। वामे पूर्वकरं नाभिसीमान्तं सूच्यघोमुखम् ॥ वामे त्वपरहस्तं तु विस्मयं परिकल्पयेत् । हिकासूत्रसमं टङ्ककरं लम्यन्तरं मुखम् ॥ उष्णीषान्तं समुद्धृत्य विस्मयेऽनामिकाप्रकम् । कर्णान्तं मणिबन्धान्तं शूल्हस्तसमान्तकम् ॥ चतुर्दोह्येवमाख्यातमष्टहस्तमथ शृणु । शूळं परशु वज्रं च खङ्गं दक्षिणहस्तके ॥ विस्मयं खेटकं पाशं सूचीहस्तं तु वामके । विद्रुमस्य निभाकारं सर्वाभरणभूषितम् ॥

कालहामूर्तिमाख्यातमधस्तात्काल उच्यते ।

द्विभुजं च द्विपादं च सदंष्ट्रं पाशपाणिनम् ॥

करण्डमकुटोपेतमसृग्धाराविकीर्णितम् ।

महाभयसमायुक्तं सपाशदृदयाङ्गलिम् ॥

विकीर्णपादं मां दृष्ट्वा शाययेदूर्ध्वक्त्कम् ।

कालहामूर्तिमेवं तु प्रोक्तं लिङ्गोद्भवं ततः ॥

(भञ्जमद्भेदागमे षट्सप्ततितमपटले ॥)

कुञ्चितासन्यपादस्तु न्याघ्चर्माम्बरान्वितः ।
ततोखृतसदक्षाङ्किस्तीक्ष्णदंध्रोप्रनासिकः ॥
दक्षहस्तस्थपरञ्जनीगपाशोऽथवा मृगः ॥
कटाक्षदृष्टिवस्य काल्देहन्यवस्थितः ।
शूलं द्याधोमुखं प्रोक्तं काल्कु(गृ१)ण्डस्थमेव वा ॥
कालं तु पतितं कुर्यात्त(दु१)स्लुताक्षं तु मूर्छितम् ।
मुद्गरं र(उद्गिरद्र१)क्तवस्तं च तथा लोहितमूर्धजम् ॥
शूल्पाशकरं चैव विकीर्णचरणान्वितम् ।
देष्ट्राकराल्वदनं रक्तभूरक्तलोचनम् ॥
देवस्थ(स्थ१) नाभिमानेन नवतालेन कारयेत् ।
कताञ्जलपुटं वापि कारयेत्काल्मादरात् ॥

अथवाथ हराछिङ्गानिर्गतायिततं नयेत् । कालान्त(लं तं?) लिङ्गमानाद्यं लिङ्गोङ्क्तोक्तवन्नयेत् ॥ त्रिभङ्गेन स्थितश्चान्योऽघोमुखो भस्मिवग्रहः । बद्धपुष्पाञ्जलिः पार्श्वे मार्कण्डेयः स्थितो वरः ॥ कर्तव्यः कालतो भू(भी?)तस्सन्तुष्टो न हरेण तु । मार्कण्डेयेन मानेन युक्तो वा वर्जितस्तु वा ॥ अपस्मारशरीरस्थचरणेन युतो न वा । कालारिवमाख्यातो मन्मथान्तक उच्यते ॥

(उत्तरकामिकागमे सप्तपञ्चाशत्तमपटले ॥)

दक्षिणे तु करे शूलं वामे सूच्यङ्गुलि स्मृतम्। पादं कालस्य हृदये न्यस्त्वैवं(स्पैवं?) पादसंस्थितम्॥ कालनाशमिदं प्रोक्तं लिङ्गोत्पत्तिमतः परम्।

(सुप्रभेदागमे चतुस्त्रिशत्तमपटले ॥)

कालारिं कारयेदिशिं नताङ्गं वामतो मनाक् । सुस्थितं दक्षिणं पादं पद्मपीठेऽन्यमङ्क्षिकम् ॥ दक्षिणे पूर्वहस्ते तु शूलं कर्णान्तमुद्भृतम् । दक्षिणे परहस्ते तु परश्च वरदं तु वा ॥ वामे पूर्वकरं नाभिस्तान्ते सूचिमाचरेत् । वामे तु परहस्ते तु विस्मयं परिकल्पयेत् ॥

त्रतिमाछक्षणानि ।

उष्णीषान्तं समुद्धृत्य विस्मयेऽनामिकाप्रकम् । शूळं परशुवजी च खड्नं दक्षिणहस्तके ॥ विस्मयं खेटकं पाशं सूचीहस्तं च वामके । शुद्धविद्धुमसङ्काशं सर्वाभरणसंयुतम् ॥ अधस्तात्कारयेत्काळं द्विभुजं पाशहस्तकम् । करण्डमकुटोपेतं सदंष्ट्रं विकृताननम् ॥ असुग्धारासमायुक्तं महाभयसमन्वितम् । हृदयाङ्गळिसंयुक्तं विकीणीङ्किद्वयं पुनः ॥

(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् । उद्भृतं दक्षिणं पादं वामपादं तु कुञ्जितम् ॥ व्याव्रचर्माम्बरोपेतं तीक्ष्णनासोप्रदंष्ट्रकम् । दक्षिणे तु करे शूळं सूचिहस्तं तु वामके ॥ परशुं दक्षिणे हस्ते नागपाशं तु वामके । अधोमुखं भवेच्छूळं दृष्टिवें काळदेहके ॥ अपरे तु द्विहस्तौ तु कटकाविति कीर्तितौ । दोस्समं कटकाग्रं तु व्यन्तरं तु यवं भवेत् ॥

(पूर्वकारणागमे एकादशपटले ॥)

त्रिपुरान्तकमूर्तिः । (१)

त्रिपुरान्तकमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना । दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ॥ दक्षिणे पूर्वहस्तोध्वे नामिसूत्रावसानकम् । सिंहकर्णं तु तद्धस्तं बाणमध्यं तु पीडितम् ॥ बाणायामं तु तत्सप्तसङ्खलं तु विधीयते । कानिष्ठिकापरीणाहं देवेशस्य करस्य तु ।। वामहस्ते धनुर्भृत्वा कक्षान्तं तत्करोध्वकम्। पूर्णमुष्टिस्तु नाहं स्यान्मध्यादम्रौ न्नमात्क्रशौ ।। अप्रमधीङ्गुलञ्यासं वृत्तं वर्णेविचित्रितम् । बाणनाहित्रभागैकं रज्जुनाहं तु तन्तुना ॥ धनोदींघीष्ट्रभागे त सप्तांशं रज्जुदीर्घकम् । तदीर्घस्यानुकूलं तु धनोविक्रमुदाहृतम् ॥ त्रिवक्रसहितं वाथ बालचन्द्राममेव वा । धनुराकृतिरेवं स्यात् दारुजं लोहजं तु वा ॥ कर्तरी परहस्तौ तु टङ्ककृष्णमृगान्वितौ । गङ्गं(टङ्कं ?) दक्षिणहस्ते तु वामहस्ते मृगं धृतम् ॥ जटामकुटसंयुक्तं सर्वाभरणभूषितम्। प्रवालसदशप्रख्यं वामे गौरीसमायुतम् ॥

त्रिपुरान्तकम्तेंस्तु प्रथमं छक्षणं त्विदम् । (अंग्रुमद्भेदागमे सप्तषष्टितमपटले ॥)

पुरारिस्थापनं वक्ष्ये तदादौ लक्षणं च वै ।
चतुर्भुजिश्चिनेत्रश्च जटामकुटसंयुतः ।।
समभाग(भङ्ग १)युतस्सम्यक् स्थापकेन समन्वितः ।
सन्यकर्णस्थमकरकुण्डलेन समन्वितः ।।
कृष्णापरश्चसंयुक्तपरहस्तद्वयान्वितः ।
धनुर्बाणयुतोपेतवामेतरकरान्वितः ॥
परहस्तोज्ज्ञितो वाथ द्विहस्तित्रपुरान्तकः ।
कुर्यात्सलक्षणं वाथ वामभागे तु पार्वतीम् ॥
एवं कृत्वा पुरारिं तु प्रतिष्ठां कारयेत्ततः ।

(उत्तरकामिकागमे एकोनपञ्चाशत्तमपटले ॥)

धनुर्बाणसमायुक्तं कृष्णा परशुघारिणम् । उमया सहितं देवं कृत्वा तात्त्रिपुरान्तकम् ॥ (सुप्रभेदागमे चतुर्स्विशत्तमपटले ॥)

अथाष्ट्रधा प्रवक्ष्यामि त्रिपुरान्तकमूर्तिनम् । दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ॥ दक्षिणे पूर्वहस्तं तु नाभिसूत्रावसानके । सिंहकर्णं तु तद्धस्तं बाणमध्यनिपीडितम् ॥

वामहस्ते धनुष्ट्रेत्वा कक्षान्तोर्ध्वं समुद्भृते ।
कर्तरी परहस्तो ह्रो टङ्गळुष्णमृगस्थितो(गान्वितो है)
टङ्गं तु दक्षिणे वामे कृष्णसारङ्गमेव हि ।
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥
प्रवालसदशप्रख्यं वामे गौरीसमायुतम् ।
इदं प्रथममाख्यातं द्वितीयं तु ततः परम् ॥
(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् । सर्वाभरणसंयुक्तं दिव्याम्बरसमायुतम् ॥ पत्रं तु वामकणें तु दक्षिणे कुण्डलान्वितम् । धनुर्वाणसमायुक्तं कृष्णापरग्रुसंयुतम् ॥ उपवीतसमायुक्तं समङ्गस्थानकं कुरु । वृषवाहनवच्छेषं कारयेत्तु विचक्षणः

(पूर्वकारणागमे एकादशपटले ॥)

त्रिपुरान्तकमूर्तिः । (२) तदेव वामपादं तु अपस्मारोपरिस्थितम् । शेषं प्रागिव कर्तव्यं द्वितीयं लक्षणं भवेत् ॥ (अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

तदेव वामपादं तदपस्मारोपरिस्थितम् । रोषं प्रथमतुल्यं हि तृतीयमथ वक्ष्यते ॥ (शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (३)
सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ।
शेषं प्रागिव कर्तेव्यं सूत्रं वितरपार्श्वगम् ॥
तृतीयं लक्षणं प्रोक्तं चतुर्थं लक्षणं शृणु ।
(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् । शेषं प्रागिव कर्तव्यं चतुर्थं तु ततः परम् ॥ (शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (४) तदेव वामपादं तु अपस्मारोपरिस्थितम् । प्रागिवैव विशेषं तु चतुर्थं लक्षणं भयेत् ॥ (अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

तदेव वामपादं तदपस्मारोपरिाश्यितम् । (शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (५)
तदेव पूर्वहस्तौ द्दौ कटकौ हृदि सीमगौ ।
वामदक्षिणहस्तौ द्दौ कमादूर्ध्वमधोमुखम् ॥
वाणमूळधृतं सन्यं वामं वाणाप्रकं धृतम् ।
परे तु दक्षिणे टक्कं धनुस्तद्वामहस्तके ॥
लद्धस्ते तु मृगं वाथ वामे गौरीसमायुतम् ।
अपस्मारं विना पादं नतं प्रागिव सूतकम् ॥
एवं चतुर्भुजोपेतं मूर्ति पञ्चविधं भवेत् ।
(अंशुमद्भेदागमे सप्तषाष्टितमपटळे ॥)

तदेव पूर्वहस्तौ द्वौ कटकौ हृदि सीमगौ।
वामं दक्षिणकं हस्तं क्रमादूर्ध्वमधोमुखम्।।
बाणमूळधृतं सन्यं अन्यबाननोद्धृतम् (१)।
परे दक्षिणके टङ्कं धनुषं वामहस्तके॥
तद्धस्ते तु मृगं वाथ वामे गौरीसमायुतम्।
अपस्मारं विना कार्यं पञ्चमं समुदाहृतम्॥
(शिल्परत्ने द्वाविंज्ञपटले॥)

त्रिपुरान्तकमूर्तिः । (६) अतिभङ्गनतोपेतमष्टहस्तसमन्वितम् । बाणं च परशुं खङ्गं वज्रं वै दक्षिणे करे ॥

धनुषं विस्मयं हस्तं खेटकं कटकं तु वा । वामहस्ते समाख्यातं पूर्वसूत्रात्करान्तकम् ॥ यथाशोभनतं तुङ्गं कल्पयेद् गौरिसंयुतम् ।

(अंशुमद्भेदागमे सप्तषष्टपटले ॥)

षष्ठमिष्टं च बाणं च पाशं खड्नं च दक्षिणे । धनुषं विस्मयं खेटं कुक्कुटं(कटकं?) वामहस्तके ॥ यथाशोमं तथा कुर्याद्वामे गौरीसमायुतम् ।

(शिल्परत्ने द्वाविंशपटले ॥)

त्रिपुरान्तकमूर्तिः । (७)

षष्ठमं होवमाख्यातं सप्तमं दशदोर्युतम् । बाणं चत्रं तथा शूलं टङ्कं वजं च दक्षिणे ॥ धनुरशङ्खं तथा सूची विस्मयं खेटकं तथा ।

(अंशुमद्भेदागमे सप्तषष्टितमपटले ॥)

सप्तमे दक्षिणे बाणं चक्रं शूळं ततः परम् ।
टङ्कं वज्रं तथा वामे धनुषं सूचिविस्मये ॥
खेटान्द्र....सर्वं पूर्ववदाचरेत् ।
(शिल्परत्ने द्वाविंश्वपटळे ॥)

त्रिपुरान्तकमृतिः। (८)

तदेव दक्षिणं जानु ततो(छो?)परि निधापयेत् ।
तत्पूर्वे वामपादं तु तळं न्यस्वा रथोपरि ॥
रथं तु मुकुळोपेतं मुकुळं रज्जुना दृतम् ।
मुकुळाभ्यन्तरे ब्रह्मा चतुर्वकश्चतुर्भुजः ॥
तस्य दक्षिणहस्तौ द्वौ वेणुदण्डं कमण्डलुम् ।
कुण्डिका पद्मपाशं च वामहस्तद्वयोद्धृतम् ॥
रथस्य मुकुळाधस्ताद्धृषमं श्वेतवर्णकम् ।
रथं पवनमार्गेण कल्पयेत्कल्पवित्तमः ॥
त्रिपुरान्तकमाख्यातमष्टमेदं द्विजोत्तम !।
प्रवाळसदशं वर्णं सत्वराजसमिश्रितम् ॥
सर्वाभरणसंयुक्तमेकवकं त्रिनेत्रकम् ।
तस्य वामेऽप्युमादेवीं प्रागुक्तविधिना कुरु ॥
सामान्यळक्षणं वर्ण्यं त्रिपुरान्तकम्(तिनः ।
(अंशुमद्भेदागमे सप्तषष्टपटले ॥)

एवमेवाष्टमं कुर्याद्वसुधोपिर विन्यसेत् । दक्षिणाङ्केस्तथा जानु वामपादतळं पुनः ॥ पुरस्थितरथस्योध्वे विन्यसेतु यथोचितम् । रथं तु मुकुळोपेतं मुकुळं कञ्ज(रञ्जु ?)नावृतम् ॥

मुकुलाभ्यन्तरे ब्रह्मा चतुर्विकश्चतुर्भुजः ।
तस्य दक्षिणहस्तौ द्वौ वेणुदण्डं कमण्डलुम् ॥
कुण्डिकां पद्मपाशं च वामहस्तद्वयोद्भृतम् ।
रथस्य मुकुलाधस्ताद्वृषमं श्वेतवर्णकम् ॥
(शिल्परने द्वाविंशपटले ॥)

शरभेशः।

शरभेशप्रतिष्ठां तु वक्ष्ये लक्षणपूर्विकाम् ।
पक्ष्याकारं सुवर्णामं पक्षद्वयसमन्वितम् ॥
फर्ध्वपक्षसमायुक्तं रक्तनेत्रद्वयान्वितम् ॥
पादैस्सिहपदाकारैश्रवुर्भिश्र समन्वितम् ॥
सुतीक्ष्णनखसंयुक्तेरूर्ध्ववेदपादकैः ।
दिव्यलाङ्कूलसंयुक्तं सुविकीर्णजटान्विम् ॥
कन्धरोर्ध्वनसकारं दिव्यमौलिसमायुतम् ।
सिहास्यं भीमदंष्ट्रं च भीमविक्रमसंयुत्तम् ॥
हरन्तं नरसिंहं तु जगत्संहरणोद्धृतम् ॥
हरन्तं नरसिंहं तु जगत्संहरणोद्धृतम् ॥
नरदेहं तद्ध्वीस्यं विष्णुं पद्मदलेक्षणम् ।
पादाभ्यामम्बरस्थाभ्यां कुिक्षस्थाभ्यां च तस्य तु ॥
गगनाभिमुखं देवं कारयेच्छरभेश्वरम् ।
(उत्तरकामिकागमे चतुःपञ्चाशक्तमपटले ॥)

शरभमूर्तिः ।

महामेरुसमाकारमष्टपादं रिवप्रभम् ।

ह्यात्रिंशद्वाहुसंयुक्तं सूर्यसोमाग्निलोचनम् ॥

दुर्गाकालदिपक्षं च सुतीक्षणधनगर्जितम् ।

कथ्वेकेशं महाबाहुं नानालङ्कारभूषितम् ॥

वश्रमुष्ट्यभयं चक्रं शाक्तं दण्डाङ्कशौ तथा ।

खङ्गखट्वाङ्गपरश्नक्षमालास्थिश्रलकम् ॥

धनुश्च मुसलं चाग्निं दधानं दक्षिणैः करैः ।

वरदं पाशहस्तं च गदां बाणध्वजौ तथा ॥

कक्वं क्रोडशङ्कौ च खेटं नागं च पङ्कजम् ।

कपालं पुस्तकं कुन्तं दुर्गाक्षिष्टकराम्बुजम् ॥

हलं वामे दधानं च भीषणं करपङ्कजैः ।

दंष्ट्रोह्यासं महासिंहजटाच्छटनिपीडितम् ॥

(श्रीतत्विनधौ ॥)

बद्धशिरद्दछेत्तृमूर्तिः । गौरवर्णं तिनेत्रं च जटामे। किविराजितम् । ताटङ्कं कुण्डलं सन्यवामश्रुत्योश्च बिम्नतम् ॥ न्याव्रचमीम्बरघरं चतुर्भुजसमन्वितम् ॥ वकं परग्रुपूर्वांसं वामे ब्रह्मकरोटिकम् ॥

अपरे शूलहस्तं च शेषं पूर्वीक्तवत्कुरः । (श्रीतत्वनिधौ ॥)

भैरवः।

भथातो रूपिनर्माणं वक्ष्येऽहं मैरवस्य तु । छम्बोदरं तु कर्तव्यं वृत्तिपङ्गळ्ळोचनम् ॥ दंष्ट्रकराळ्वदनं फुळ्ठनासापुटं तथा । कपाळम(मा !)ळिनं रौदं सर्वतस्सर्पभूषणम् ॥ व्याळेन त्रासयन्तं च देवीं पर्वतनन्दिनीम् । सजळाम्बुदसङ्काशं गजचमीत्तरच्छदम् ॥ बहुभिबीहुभिव्यीतं सर्वायुधविभूषणम् । बृहत्साळप्रतीकाशैस्तथा तीक्ष्णनखैश्छुभैः ॥ साचीकृतिमदं रूपं भैरवस्य प्रकार्तितम् । (विष्णुधर्मीत्तरे ॥)

वटुकभैरवः । खट्टाङ्गमांसपाशं च शूलं च दघतं करैः । डमरुं च कपालं च वरदं भुजगं तथा ।। आत्मवर्णसमोपेतसारमेयसमन्वितम् । ध्यात्वा जपेत्सुसंदृष्टः सर्वान्कामानवाष्नुयात् ॥ (क्रपमण्डने ॥)

विकीर्णछोहितजटं त्रिनेत्रं रक्तविप्रहम् । शूळं कपाळं पाशं च डमरुं दघतं करैः ॥ नानारूपैः पिशाचेश्च नानारूपगणैर्दृतम् । श्वानारूढं च निर्वाणं वटुकं भैरवं भजे ॥ (वटुकभैरवकस्पे ॥)

स्वर्णाकर्षणभैरवः।

पीतवर्णं चतुर्बोह्वं त्रिनेत्रं पीतवाससम् ।
अक्षय्यस्वर्णमाणिक्यगणपूरितपात्रकम् ॥
अंसाहितमहाशूल्चामरं तोमरोद्वहम् ।
सन्ततं चिन्तयद्भक्त्या भैरवं सर्वसिद्धिदम् ॥
नानाभरणशोभाद्यमानन्दसुखरूपिणम् ।
मदोन्मत्तं सदानन्दं सर्वदेवनमस्कृतम् ॥
एवं ध्यायेच मन्त्रज्ञः स्वर्णाकर्षणभैरवम् ।
(श्रीतत्विनिधौ ॥)

अष्टाष्ट्रभैरवाः ।

इतः परं प्रवक्ष्यामि शृणु राजनशेषतः । अष्टाष्टकमिदं पुण्यं भैरवाणामभीष्टदम् ॥ पूर्ववद्वणितो ध्याने ध्येयं सर्वैः पृथकपृथक् ।

प्रथमाष्टकम् । आद्याष्टकं सुवर्णाभं त्रिशूळं डमरुं तथा ॥ पाशं चासिं दधानं च ध्यायेत्सर्वाङ्गसुन्दरम् ।

द्वितीयाष्ट्रकम् । अथ द्वितीयकं ध्यायेदक्षमालामथाङ्कशम् । दधानं पुस्तकं वीणां सुखेतमणिभूषणम् ॥

चृतीयाष्टकम् । ज्वालां शक्तिं गदां कुन्तं दधानं नीलवर्णकम् । ध्यायेचृतीयं ग्रुभदमष्टकं ग्रुमलक्षणम् ॥

चतुर्थाष्टकम् । खङ्गं खेटं पद्टसं च दधानं परशुं तथा । धूम्रवर्णमभिप्रेतं ध्यायेदष्टकमादरात् ॥

पञ्चमाष्टकम्। कुन्तं खेटं च परिघं भिण्डिपाछं तथैव च । पञ्चमाष्टकमेतिद्धे श्वेतं स्यात्सुमनोहरम्॥

षष्ठसप्तमाष्टमाष्टकानि । पीतष्षष्ठमृषीरक्तमष्टमं च तटित्प्रमम् । पञ्चमाष्टकमेताद्धे श्वेतं स्यात्सुमनोहरम् ॥ कुन्तादिकं समं प्रोक्तं षडारम्याष्टमान्तकम् ।

अष्टाष्ट्रभैरवनामानि ।

असिताङ्गो विशालाक्षो मार्ताण्डो मोदकप्रियः। स्वच्छन्दो विव्नसंतुष्टः खेचरः सचराचरः ॥ रुश्च कोडदंष्ट्य तथैव च जटाधरः। विश्वरूपो विरूपाक्षो नानारूपधरः परः ॥ वज्रहस्तो महाकायश्चण्डश्च प्रलयान्तकः । भूमिकम्पो नीलकण्ठो विष्णुश्च कुलपालकः ॥ मुण्डपालः कामपालः क्रोधो वै पिङ्गलेक्षणः । अभ्ररूपो धरापालः कुटिलो मन्त्रनायकः ॥ रुद्रः पितामहाख्यश्चाप्युन्मत्तो वटुनायकः । शङ्करो भूतवेतालत्रिणत्रस्त्रिपुरान्तकः॥ वरदः पर्वतावासः कपालः शशिभूषणः। हस्तिचर्माम्बरधरो योगीशो ब्रह्मराक्षसः ॥ सर्वज्ञः सर्वदेवेशः सर्वभूतहृदिस्थितः । भीषणाख्यो भयहरः सर्वज्ञाख्यस्तथैव च ॥ कालाप्त्रश्च महारौद्रो दक्षिणो मुखरोऽस्थिरः । संहारश्वातिरिक्ताङ्गः कालाग्निश्च प्रियङ्करः ॥ घोरनादो विशालाक्षो योगीशो दक्षसंस्थितः । (श्रीतत्वनिधौ)

वीरभद्रमूर्तिः ।

चतुर्भुजं त्रिणेत्रं च जटामकुटसंयुतम् । दक्षिणे खङ्गवाणौ च वामे चापं गदां घरम् ॥ दंष्ट्राकराळवदनं भीमं भैरवगर्जितम् । रुण्डमाळासमायुक्तं पादुकोपरिसुस्थितम् ॥ भद्रकाळीसमायुक्तं कराळं हृदि विन्यसेत् ।

दक्षब्रह्मस्वरूपम् ।

वीरस्य दक्षभागे तु दक्षत्रह्माणमास्थितम् । अजवक्तं द्विनयनं शृङ्गद्वयविभूषितम् ॥ नमस्काराञ्जिङं विप्रं शिवध्यानपरायणम् । (श्रीतत्विनधौ ॥)

अध वक्ष्ये विशेषण वीरमदेश्वरं शृणु ।

महापातकदोषम्नं सर्वपीडानिवारणम् ॥

वीरमद्रमिति ख्यातं दक्षयज्ञहरं परम् ।

चतुर्भुजं त्रिणेत्रं च व्वालाकेशं सुदंष्ट्रिणम् ॥

घण्टामालाधरं घोरं शिरोमालाविभूषितम् ।

वृश्विकाभरणं चैव नागयज्ञोपवीतिनम् ॥

नूपुरं विमलं तद्दत्पादौ पादुकभूषितौ ।

नीलकण्ठं च त्र्यक्षं च ऊरुकश्चकसंयुतम् ॥

खङ्गखेटधनुर्बाणं कपालं भिण्डिपालकम् । रक्तवर्णसमायुक्तमुग्रदृष्टिभयङ्करम् ॥ एवं ध्यात्वा विशेषेण प्रतिष्ठां कारयेत्ततः । (उत्तरकारणागमे॥)

जलन्धरहरम्तिः ।

रक्ताममुप्रनयनं द्विभुजं च त्रिनेत्रकम् ।

उपवीतसमायुक्तं सर्वालङ्कारशोभितम् ॥

पादयोः पादुकायुक्तं किश्चिद्वै गमनोन्मुखम् ।

दक्षहस्ते स्थितं छत्रं वामे पूर्णकमण्डस्य ॥

सुविकीणजटाभारं गङ्काचन्द्रसमन्वितम् ॥

क्रिगुजं च त्रिनेत्रं च किरीटकटकान्वितम् ॥

सर्वालङ्कारसंयुक्तं कक्षे खङ्गसमन्वितम् ॥

ऋताङ्गलिपुटोपेतहस्ते चक्रं दधं परम् ।

जल्धरमथ प्रोक्तम् ॥

(श्रीतत्विनधौ ॥)

मङ्कारिशिवः । मकुटमणिमयूखप्रोज्झिताशेषरत्नं विमलशशिकलाङ्गं सुन्दरेन्दीवराक्षम् ।

अनुकृतशशितेजःकुण्डलं चारहासं प्रकटदशनशोभानिर्जितानेकहीरम् ॥

सिन्वमणिमुक्ताहारचाम्पेयमाला-विविधकुसुमगुच्छैः शोभिवक्षस्थलाट्यम् । सफणपवनसुग्दोर्दण्डभूषाभिरामं

करडमरुनिनादैः पूरितद्योखगर्भम् ॥

त्रिमुवनभवनेशं पीतकोशयवासं दनुजदहनदक्षं प्रस्फरत्खङ्गहस्तम् । मुजगफणसुगुतैर्भूषणैर्न्यस्तभूषं प्रणतसुरिकरीटन्याप्तपादारिवन्दम् ॥

सितहयवरपत्नं हारसंभूषिताङ्गं
परिवृतमितघोरैः सप्तमिस्सारमेयैः ।
कनकगिरिसमाभं नैशचूर्णाभिरामं
सक्लिनगमगुद्धं नौमि मह्लारिदेवम् ॥
(मह्लारिमाहात्म्ये ॥)

अष्टभुजाघोरमूर्तिः । अथ वक्ष्ये विशेषेण सर्वलोकैकपावनम् । सर्वयुद्धजयं चैव ब्रह्महत्त्यादिनाशनम् ॥

महापातकदोषम् गुरुद्रोहनिवारणम् । शिवद्रव्यापहारं च उपपातकनाशनम् ॥ सर्वेश्वर्याभिवृद्धवर्थं परमोक्षनिरासनम् । अघोरास्त्रश्वरं भीमं स्थापनं वक्ष्यते शृणु ॥ त्रिनेत्राष्ट्रभुजं भीममुप्रदंष्ट्राकरालकम् । कालमेघसमं घोरं रक्तवस्त्रसमन्वितम् ॥ ष्वालाकेशसमायुक्तं क्षशानुनयनैर्युतम् । अर्धचन्द्राकृतिं भस्म ललाटोपरिशोभितम् ॥ मुजाभ्यां त्रिशिखा तिर्थेक वेतालं खड्गमेव च। डमरं च कपालं च खेटकं खड़्जमेव च ॥ रक्तवस्त्राम्बरोपेतं रक्तपुष्पसमन्वितम् । रक्ताभरणसंयुक्तं खङ्गमाळाविभूषितम् ॥ शिरोमाळाविभूष्यं च नागयज्ञोपवीतिनम् । दृश्चिकाभरणं कण्ठे कालाग्निसदशप्रमम् ॥ एवं ध्यात्वा महाघोरं द्वात्रिंश इक्षणान्वितम् । पद्मपीठोपरिस्थं च समीपे वृषभं तथा ॥ एवं संकल्प्य विधिवत् प्रतिष्ठां कारयेत्ततः ।

(उत्तरकारणागमे ॥)

द्वात्रिंशद्भुजाघोरमृतिः ।

एकवक्तं सदानन्दं द्वात्रिंशद्भुजसंयुतम् ।

जटामकुटसंयुक्तं तिनेत्रं चन्द्रशेखरम् ॥

अभयं खङ्गशूलं च चकं डमरुकं तथा ।

दधानमस्थिबाणौ च गदां पद्मं कपालकम् ॥

ज्ञानमुद्रां कुन्तहस्तमङ्कुशं चाक्षमालिकाम् ।

खट्टाङ्गं परशुं चेव दधानं दक्षिणैः करैः ॥

वरं च फलकं चेव टङ्कं पाशं च मुद्ररम् ।

नागमाग्नं मृगं घण्टां धनुश्च कटिहस्तकम् ॥

एतदायुधसंयुक्तं रुण्डमालिविम् वितम् ॥

कालमुण्डस्य शिरसि स्थितं सर्वाभयप्रदम् ।

(शिवतत्वरस्नाकरे ॥)

दशभुजाघोरमूर्तिः ।
परशुं डमरं खङ्गखेटौ बाणशरासने ।
शूछं कपालमभयवरौ दघतमिष्टदम् ॥
त्रिलोचनं भीषणास्यं नीलाङ्गं रक्तवाससम् ।
आहिभूषि[त*]सर्वाङ्गं तमघोरमुपास्महे ॥
(पाञ्चरात्रे ॥)

महाकालो घनश्यामः काल्यालिङ्गितविप्रहः । श्यामकञ्चकधारी च मदारुणविलोचनः ।। ब्रह्माण्डचषके पूर्ण पिबन्विश्वरसासवम् । महाकाली घनश्यामामनङ्गादीमपाङ्गयन् ॥ सिंहासने समासीनः कल्याणकलनात्मके । कालमृत्युमुखैर्युक्तस्सर्वलोकैकमक्षकः ॥ लिलाध्यानसंपन्नो लिलतापूजनोत्सुकः । वितन्वन्लिलाभक्तेष्वायुषो दीर्घदीर्घताम् ॥

अनुग्रहमूतर्यः।



अनुग्रहमूर्तयः ।

चण्डेशानुप्रहमृतिः ।

अथ वक्ष्ये विशेषेण चण्डेशानुप्रहं परम् । उमासहितवत्सर्वं वामे किंचिन्नताननम् ॥ दक्षिणे त्वभयं वर्ज्यं तद्धस्तं वरदं भवेत् । वामे तु कटकं वर्ज्यं तं न्यस्त्वा चण्डमूर्धनि ॥ हृदयेऽञ्जलिसंयुक्तश्चण्डेशो भक्तिसंयुतः । आसीनः पद्मपीठे तु चण्डेशस्त्वर्णसनिमः ॥ देवीदेवेशयोर्मध्ये स्कन्दमूर्तिं विना बुधाः! । चण्डेशानुप्रहं ख्यातं दक्षिणामूर्तिरुच्यते ॥ (अंशुमद्भेदागमे पञ्चसप्ततितमपटले ॥)

उमया सहितस्याथ चन्द्रशेखरम्र्तिनः । वामे वा दक्षिणे वापि कारयेद्देशिकोत्तमः ॥ एवं(देवं ?) जान्रुनाभ्यन्तस्तनवक्षोगलास्यगम् । सुखासीनं स्थितं वापि कृताङ्गलिपुटान्वितम् ॥

देवेक्षणसमोपेतं मद्भक्तं चण्डनायकम् । सर्वाङ्गसुन्दरं कुर्य्यात्किनिष्ठदशताल्तः ॥ मालाग्रं देववरदे कटकेनेतरेण तु । देविश्वरसि चण्डस्य मालया परिवेष्टयेत् ॥

(उत्तरकामिकागमे पञ्चपञ्चाशत्तमपटले ॥)

चण्डेशानुप्रहं देवसुमास्कन्दवदाचरेत्। वाम(मे?) किंचित्रतं चास्यं दक्षिणे त्वभयं विना।। तद्धस्ते वरदं कार्यं वामे तु कुटं(कटकं?) विना। चण्डेशमूर्धि विन्यस्य तद्धस्तं करुणान्वितम्।। हृदयेऽञ्जिलसंयुक्तश्चण्डेशो भक्तिसंयुतः। आसनाधस्तु(१)पासीनो भक्तिमान् स्वर्णसन्निमः।।

(शिल्परत्ने द्वाविंशपटले ॥)

उमासिहतवत्सर्वं स्कन्देनैव विना कुरु ।
किंचिदिसमन् विशेषोऽस्ति तं विशेषं श्रृणु द्विजाः ! ॥
कटकं दक्षिणे हस्तं वरदं वामहस्तके ।
देवस्य पुरमागं तु चण्डेशं तु प्रकल्पयेत् ॥
देवस्य बाहुमात्रेण चण्डेशायाममुच्यते ।
कृताञ्जलिपुटोपेतं चासीनं प्रतिवक्त्कम् ॥

देवाश्तरिस चण्डस्य मालया परिभूषयन् । चण्डेशानुप्रहं प्रोक्तं मुखलिङ्गं पुरोक्तवत् ॥

(पूर्वकारणागमे एकादशपटळे ॥)

विष्ण्वनुप्रहः ॥

नन्दीशानुग्रहस्त्वेवं तद्वद्विष्णुप्रसादकत् ।
हित्वा नन्दीश्वरं तस्मिन्विष्णुं तल्लक्षणान्वितम् ॥
सचक्राबल्लिहस्तं च शङ्काञ्जापरहस्तकम् ।
कारयेदेव एष स्याचक्रदो विष्णुम्तिनः ॥
कारयेदेवमेवान्यप्रसादाभिमुखं शिवम् ।

(उत्तरकामिकागमे पञ्चपञ्चाशत्तमपटले ॥)

विष्णुस्वीशपुरःस्थितोऽञ्जिलिकरो देवस्य पादाब्जयोस्तंस्थाप्याक्षिलसत्सुमाल्यमनिशं पीताम्बरं कौस्तुभम् ।

यस्तस्मै दयया परं पशुपतिं पद्माक्ष इत्याख्यया

टङ्कां कृष्णमृगं वरं च दधतं चक्रप्रदं तं भजे ॥

एकवक्तं त्रिनेत्रं च जटामकुटसंयुतम् ।

दधमेणं च परशुं वरं च चैव वामके ॥

दक्षिणे चक्रसंयुक्तं दातृरूपिमहोच्यते । देवस्य वामभागे तु श्यामरूपं सुसंस्थितम् ॥ सर्वाभरणसंयुक्तं पीतवस्त्रोत्तरीयकम् । शङ्काचक्रसमायुक्तमुत्तरे चाङ्गिलं न्यसेत् ॥ एवं लक्षणसंयुक्तं विष्णुरूपिमहोच्यते ।

(श्रीतत्वनिधौ ॥)

अथातस्तंप्रवक्ष्यामि सर्वभूतिहताय च ।
चक्रदानस्वरूपं तु श्रृणु (ष्व) शरवणोद्भव!॥
त्रिनेत्रं चतुर्भुजं शान्तं जटामकुटमण्डितम् ।
वामपादं तु शयनं लिम्बतं सन्यपादकम् ॥
टक्कं रथाक्नं सन्ये च वर(दं) कृष्णमृगं तथा ।
वामे विष्णुसमायुक्तं कृताङ्गलिपुटान्वितम् ॥
वामे गौरीसमायुक्तमुक्तरे परमेष्ठिनम् ।
सर्वावयवसंयुक्तं सर्वलक्षणसंयुतम् ॥
पम्भुष्पं समम्यर्च्य हरिणा नेत्रपूजितम् ।
प्रभामण्डलमध्यस्थं शिरश्चक्रसमायुतम् ॥
एवं कल्प्य विशेषेण प्रतिष्ठां श्रृणु षण्मुख !।

(उत्तरकारणागमे ॥)

नन्दीशानुग्रहः ।

नन्दिश्वरप्रसादे तु विशेषः कश्चिदिष्यते । द्विनेत्रं द्विभुजं शान्तं कताक्कालिपुटान्वितम् ॥ सुविकीर्णजटोपेतं जटामकुटकान्वितम् । आभक्कसहितं कुर्य्यादागमश्रवणोन्मुखम् ॥ नन्दीश्वरप्रसन्नं तु कारयेत्पूर्वमानतः ।

(उत्तरकामिकागमे पञ्चपञ्चाशत्तमपटले ॥)

विन्नेश्वरवरप्रसन्नमृतिः ।

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् । अभयं शिरासि न्यस्य बरदं वामहस्तके ॥ कृष्णापरशुसंयुक्तं विद्रेशो दक्षिणे स्थितः । शयानं दक्षिणं पादं दधं वामं तु लिम्बतम् ॥ सर्वीभरणसंयुक्तं श्यामवर्णं सुशोमितम् । देवस्य वामपार्थे तु देवीं प्रहासिताननाम् ॥ सर्वालङ्कारसंयुक्तां सन्ये तृत्पलधारिणीम् । वामे वरदसंयुक्तां द्विभुजां च त्रिनेत्रकाम् ॥ दक्षिणे शयितं पादं दधं वामे तु लम्बतम् । एकपीठस्थितां देवीमुमास्कन्दोक्तवकुरु ॥

विद्येशं रक्तवर्णं च किरीटमकुटान्वितम् ।

नमस्काराञ्जलिकरं पाशाङ्कशसमन्वितम् ॥

सर्वेलक्षणसंयुक्तं सर्वाभीष्टफलप्रदम् ।

विद्यप्रसादिमत्युक्तं॥

(श्रीतत्विनिधौ ॥)

अथातस्तंप्रवक्ष्यामि विष्नेशानुप्रहं परम् ।
सर्वभूतहितं पुण्यं सर्वाभीष्टप्रदायकम् ॥
सर्वविष्नविनाशार्थं कारयेदेशिकोत्तमः ।
त्रिनेतं चतुर्भुजं शान्तं कुण्डलाभरणोज्वलम् ॥
वक्षपृष्पसुकेशं च स्तवकं चूलिकाकृतिम् ।
वक्षपत्रसमायुक्तं वक्षपृष्पसमन्वितम् ॥
आरग्वधस्त्रजं चैव स्तवकेन परिष्नुतम् ।
अङ्गुशं त्वक्षमालां च भर्तितं वरदं तथा ॥
वामे गौरीसमायुक्तं सन्यभागे गजाननम् ।
गजाननस्य काले तु मसितं धार्य पाणिना ॥
दिन्यच्लत्रसमायुक्तं सर्वावयवसुन्दरम् ।
एवं संकल्प्य विधिवत्प्रतिष्ठां कारयेत्ततः ॥

(उत्तरकारणागमे ॥)

किरातार्जुनमूर्तिः ।

चतुर्भुजं तिनेतं च जटामकुटसंयुतम् । सर्वाभरणसंयुक्तं दिन्याम्बरसमावृतम् ॥ धनुर्बाणयुतं रक्तं ऋष्णापरशुसंयुत्तम् । उपवीतसमायुक्तं समभङ्गतनुं कुरु ॥ वामे गौरीसमायुक्तं दक्षिणे वर्जुनं स्थितम् ।

अज़ुनस्वरूपम् ।

एकवऋं द्विनयनं जटामकुटसंयुतम् । सर्वोभरणसंयुक्तं कृताङ्गिछेपुटं स्थितम् ॥ एवं किरातमाख्यातम्।

(श्रीतत्वनिधौ ॥)

नृत्तमूर्तयः।



नृत्तमूर्तयः ।

नृत्तमूर्तिः। (१)

नृत्तमष्टशतं भेदं तेष्वादौ नव उच्यते १ । उत्तमं दशतालेन सर्वाङ्गं परिकल्पयेत् ॥ ऊर्च्वकुक्षिं स्पृशेत्पूर्वसूत्रमेवं प्रकल्पयेत् । तत्सूताङ्कोलबाह्वप्रमधीधिककलाङ्गलम् ॥ तस्मादपरबाह्वप्रं युगाङ्गलमुदाहृतम् । तस्मादिशकराग्रान्तं साष्टित्रंशाङ्गलं तु वा ॥ हिक्कासूत्रसमोदृत्य तद्धस्ते मध्यमाप्रके । तद्धस्ततलमध्ये वा मध्याङ्गलगप्रविके ॥ मध्यपर्वेऽथवोदृत्य त्वनलं पात्रसंयुतम् । पात्रं विनाऽथवा त्वग्निं पश्चांशं विस्तृतं भवेत् ॥ दक्षिणे पूर्वसूत्रात्तु बाह्वप्रं विश्वदङ्गलम् । तस्माङ्गलके हस्ते मणिबन्धस्य बाह्यकम् । तस्माङ्गलके हस्ते मणिबन्धस्य बाह्यकम् ॥

१ 'नृत्तमष्टदशं होवा तेष्वादौ नवमुच्यते' इति पाठान्तरम्।

अष्टविंशतिमात्रं वा त्रिंशदङ्कुलमेव वा । दक्षिणे पूर्वहस्तं तु अभयं परिकल्पयेत् ॥ तन्मध्यमाङ्गुलागं तु हिकासूत्रसमोद्दतम्। अभये प्रकोष्ठमध्ये भुजङ्गवलयं न्यसेत्॥ प्रकोष्ठमध्यनाहस्य सपादं तस्य दैर्ध्यकम् । तद्दीर्घादुपरिख्यातं फणं भान्यङ्गुलं भवेत् ॥ सप्ताङ्कुलविशालं तु घनं चैकाङ्गुलं भवेत्। पुरस्स्थितान्समीक्ष्यं तु जिह्वाद्वयसमन्वितम् ॥ भुजङ्गवलयं ह्यवं कल्पयेत्कल्पवित्तमः। उद्भृताङ्केस्तु जानूर्ध्वनामिस्त्रसमं भवेत् ॥ सुविकीणेजटाभारं पश्चषं सप्त एव वा। रुद्रसङ्ख्याथवा विप्र ! उभयोः पार्श्वयोस्तथा ॥ जटाभारं पुष्पमाल्यैरलङ्कल्य विशेषतः । नागं चैवार्कपुष्पं च दुर्घूर(धुस्तूर ?)कुसुमं तथा ॥ हसितशीर्षकं १ चैव करोटी रत्नबन्धितम् । भूषियत्वा तु मकुटे दक्षिणेऽर्घेन्दुशेखरम् ॥ सिन्दूरालङ्कतोरस्कमक्षमालावलम्बितम्। भस्मोद्ध्वितसर्वाङ्गं किचित्प्रहसिताननम् ॥

१ 'हसाति शिरसीक'मिति आदर्शान्तरपाठः ॥

यज्ञोपवीतसंयुक्तमुरस्सूत्रसमन्वितम् । व्याद्यीचम्माम्बरोपेतम्रुत्त्रिशावसानकम् ॥ पादौ नूपुरसंयुक्तौ सर्वाभरणभूषितः । हस्तपादाङ्ग्लास्सर्वे रत्नहेमाङ्ग्लीयकाः ॥ मध्याङ्कुला विवर्ज्यास्तु शेषास्तु मुद्रिकान्विताः । दक्षिणं कुञ्चितं पादमपस्मारोपरि स्थितम् ॥ त्रिर्ध्यक्पादतलं न्यस्वा नृतं कुर्यान्महेश्वरः । वामपादेतोद्भृत्य १ तिय्येक् तद्दक्षिणानुगम् ॥ डोळहस्तमथावर्त्य त्वपस्मारमथोच्यते । शम्मोस्सब्ये शिरः स्थाप्य वामे पादौ विकीणिकौ ॥ तन्मुखं तु समुद्भृत्य व्याललीलासमन्वितम्। व्यालं वै वामहस्ते तु दक्षिणं तस्य मुद्रया ॥ तस्य इयामनिभाकारमपस्मारं द्विजोत्तम!। तस्य पार्श्वेऽप्युमादेवीं प्रागुक्तविधिना कुरु ॥ इदं स्यात्प्रथमं मृत्तं सर्वलोकहितावहम्। (अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

नृत्तमूर्तिप्रतिष्ठां तु वक्ष्ये तक्कक्षणान्विताम् । चतुर्भुजिक्तिनेत्रश्च संविकीर्णजटायुतः ॥

१ ' वामपादं ततोदृत्ये 'ति पाठान्तरम् ।

जटामकुटसंयुक्तो वक्रनागफणावृतः । पृष्ठगाः पार्श्वगास्तास्स्यः पञ्चायेकैकवृद्धितः ॥ त्रिंशत्सङ्ख्यावसानास्त्युर्जटास्तास्सान्तरालकाः । धुर्द्भूरा(धुस्तूरा १)रग्वधाकीदिपुष्पयुक्तास्सपिङ्गलाः ॥ कताञ्जलिपुरोपेतजाह्वन्या दक्षिणस्थया । बालचन्द्रेण संयुक्तो वामपार्श्वस्थितेन च ॥ युक्तो वकुलमालाभिर्मुक्तादामोरगादिभिः। व्याघ्राजिनाम्बरो दीप्तस्सर्वाभरणभूषितः ॥ वामदोर्मूलमालम्बिद्वीपिचर्माम्बरान्वितः। दिव्याम्बरान्वितो वापि मृगाजिनयुतोऽपिवा ॥ कस्थ १ ब्रह्मकपालेन नानापुष्पैरलङ्कतः। धृतवाराहत(द ?)न्ताप्र रशार्दूलनखकच्छपः ॥ शाङ्किकैर्मणिभिः प्रोतमालया हृदि भूषितः। स्थितो दक्षिणपादेन वामेनोपरिवर्तिना ॥ कुञ्जितावर्तमानाञ्चिसुप्रसारितसत्करः । अम्बिकामुखबिम्बाब्जभ्रमरीकृतलोचनः ॥ आबद्धिकिङ्किणीयुक्तस्तद्वनूपुरशोभितः । वामदक्षिणकर्णाळ्यपत्रिकानऋकुण्डलः ॥

९ 'अपि माष'मिति न्यायेन करस्थोतिपदे रेफो निरस्त इति संभाव्यते । २ 'दंष्ट्राप्रः' इति पाठान्तरम् ।

दक्षाभयकरस्थेन मुजङ्गेनोत्फणेन च। वामापरकरस्थेन वहिना दक्षकेन तु ॥ डिण्डिमेन समायुक्त उपवीतेन संयुतः । गोक्षीरघवलप्रस्य आदित्याङ्गुलभङ्गयुक् ॥ नानासपैसमायुक्तस्वपस्मारोपरि स्थितः । मूर्झी छलाटदक्षस्थं ना सादक्षपुटस्थितम् ॥ नाभेर्दक्षिणतो गुल्फमध्ये सूत्रं प्रसारयेत् । छछाटमध्यं सूत्रात्तु द्विमात्रमिति कीर्तितम् ॥ हिकासूत्रद्वयोर्भध्ये तिमात्तमिति कीर्तितम् । श्रोणिवामोरुसंस्पृष्टं तत्सूत्रमिह संमतम्।। सूत्रगुल्फद्रयोर्मध्यमेकाङ्कलमिति स्मृतम्। सूत्राद्धि नतजान्वन्तं भानुदिङ्नन्दमात्रकम् ॥ तत्सूत्राद्वामप्रष्ठान्तं सप्ताधिकदशाङ्गुलम्। तत्सूत्राद्वामजान्वेकचत्वारिंशदशाङ्गुलम् (१) ॥ स्ताइक्षिणतः कुक्षिरष्टाङ्ग्ळ उदाहतः । सूत्रात्तु सञ्यकुक्षिस्तु रञ्यङ्ग्र इति स्मृतम् ॥ ऊरोर्दक्षिणतस्सूत्रं सप्ताधिकदशाङ्ख्यम् । सूत्रात्तद्वामभागे तु नवमात्रमुदाहृतम् ॥ सूत्रात् वामकण्ठस्तु पञ्चाङ्गुल उदाहृतः । सूत्रातु दक्षकण्ठे तद्भाग इत्यभिधीयते ॥

स्त्रात्तु वामबाह्वन्तं त्र्यङ्गुलक्षयसंयुतम् । अथवान्यप्रकारेण सूत्रपातोऽभिधीयते ॥ कनीनिकान्तं तन्मूर्धनः तद्वनासापुटान्ततः । नामेश्च दक्षवामान्तं स्थिताङ्केर्गुल्फमध्यमम्॥ स्पृष्ट्वा यत्पतितं सूत्रं मध्यसूत्रमुदाहृतम् । सूत्राद्वाममुखं पञ्च[मा*]त्रं कण्ठं त्रिमात्रकम् ॥ बाह्वन्ते तिथिमात्रं स्यानवमात्रं तु कक्षगम् । मध्योदरेऽष्टमात्रं स्यात् श्रोणी विश्वाङ्गुलेन च ।। कटिस्तिथ्यङ्कुलेन स्यादन्यत्र षष्टिमात्रकः । नवमातं तदूर स्यात्पाष्णर्यन्तं वेदतुङ्ग[क*]म् ॥ सप्ताङ्गुलं मुखं नेत्रं कण्ठस्त्यादसमात्रकम् । बाह्वन्ते तु त्रिमातं स्यात्कक्षान्ते विश्वमालकम् ॥ मुन्यङ्क्ष्यं भवेत्कुक्षौ श्रोण्यां स्यायुगमात्रकम्। कट्यां च वेदमात्रं स्याजानुरष्टाङ्कुलं भवेत् ॥ पादाग्रे मुखमात्रं स्यादेवं बुद्धा समाचरेत्। स्थितजानुसमं विद्याद्वर्तिताङ्क्रेस्समुच्छ्रयम् ॥ तत्पार्षणजान्वोद्धिमुखद्यन्तरं परिकीर्तितम् । श्रोणीसमुच्छ्यं वामजानोरुद्धरणं मतम् ॥ तदूरमध्यानामेश्च अन्तरं नवमात्रकम्। तज्जानोर्दण्डहस्तस्य मणिबन्धान्तरं मनुः ॥

तस्मादभयहस्तस्य मणिबन्धे। रसाङ्ग्लः । तस्य चाङ्गुष्ठमूळान्तात्स्तनाक्षद्यन्तरं मतम् ॥ ततो(हो?)स्समं तलोचं स्यात्तद्वाह्वोर्भध्यमात्पुनः । सप्तादशाङ्कुळं विद्यादण्डहस्तस्य को(कू ?)परम् ॥ भुजान्तं साग्निहस्तोचं सोग्निः पञ्चाङ्गुलोच्छ्यः । विस्तारः कोळकस्तस्य शिखाभिस्तिसृभिर्धुतः ॥ धृताडमरुको हस्तो कर्णोचादबुलोऽधिकः। साम्नि डमहकायामो भूतैस्तु मुखविस्तृतिः॥ कोलको मध्यविस्तारः परितस्सूत्रयन्त्रितः। एकजिह्वासमायुक्तो गम्भीरध्वनिसंयुतः॥ बाह्वास्तु मणिबन्धान्तं चतुःश्लिशत्तथापरम् । अपस्मारोच्छ्यं भानुरुद्रनन्दाष्टमात्रकैः ॥ देवस्य वक्तमानेन स्यादपरमारमानकम् । वऋद्वयं समारम्य पञ्चवऋावसानकम् ॥ वकार्धमानवृद्धया तु सप्तमानमुदाहृतम् । चतुस्तालेन कर्तव्यमपस्मारो द्विजोत्तमाः!॥ उष्णीषात्पादपर्यन्तं षडष्टांशं विभाजयेत् । उष्णीषात्केशपर्यन्तं कोलकं चेति कीर्तितम् ॥ केशान्ताद्धनुपर्यन्तमष्टभागमिति स्मृतम् । गलमधीङ्गुलं प्रोक्तमध्यधेः कर्ण उच्यते ॥

षडङ्ग्रळ इति प्रोक्तो हिकादिहृदयान्ततः । तथैव तस्मानाभ्यन्तं षडङ्क्रळमिति स्मृतम् ॥ तस्मातु मेढ्मूङान्तं कौशिकाङ्कुङमुच्यते । ऊर्वायामं तु सप्तांशं जानूरसेघो द्विमात्रकः ॥ जङ्घायामस्तु सप्तांशः पादोत्सेघो द्विमात्रकः । द्विभुजश्र द्विनेत्रश्र ऊर्ध्ववक्तूस्वघोमुखः॥ व्यालं वे वामहस्ते तु तस्य मूर्घा तु दक्षिणे । आवृतालङ्कता भङ्गी सन्यपार्श्वशिरोयुतः॥ देवस्य वक्रमानेन जाह्नव्यायाम उच्यते । द्विभुजा च त्रि(द्वि?)नेत्रा च करण्डमकुटान्विता ॥ सर्वाभरणसंयुक्ता कृताङ्गलिपुटान्विता । ऊर्द्धभागादधोभागं तोयाकारेण कारयेत्।। गङ्गादेव्यानया देवस्संयुक्तो वा विवर्जितः। प्रभावकाशं विस्तारो दशाधिकशताङ्गुलम् ॥ सप्तत्रिशच्छतायामतदण्डो भागविस्तर: । एकाचदशपर्यन्तमात्रैरूनाधिकापि वा ॥ ब्बङ्गुलादङ्गुलध्यो तु बालचन्द्रस्तु सप्तधा । तह्रशात्पार्श्वगां देवी कल्पयेत्तद्विधानतः ॥ कुर्याद्भन्नीरटिं (मृद्गिरिटिं !) वाथ भद्रकालीमथापि वा । भुजङ्गत्रास भाष्यातो भुजङ्गलकितस्ततः ॥

भुजङ्गतासवत्सर्वं विशेषः कश्चिद्दित हि ।
उद्धृतस्य तलं कुर्योत्ध्यितजानूर्ध्वतः क्रमात् ॥
द्विमात्रं वा त्रिमात्रं वा चतुर्मात्रमथापि वा ।
भुजङ्गललितः ख्यातस्तद्भैरव इहोच्यते ॥
भुजङ्गतासवत्सर्वं विशेषस्तत्र चोच्यते ।
उद्धृतं दक्षिणं पादं वामपादं तु वा नयेत् ॥
स पादो देहमध्यस्थ ऊर्द्धृपादतलान्वितः ।
चतुर्भुजोऽष्टहस्तो वा नानादिव्यास्त्रभूषितः ॥
शिलादिद्रव्यमासाद्य कुर्य्योदेवं नटेश्वरम् ।

(उत्तरकामिकागमे षट्चत्वारिंशत्तमपटले ॥)

नृत्तार्घोद्धृतवामाङ्किजानु नाभिसमोत्थितम् । पादाङ्गुष्ठसमो जानु जान्बङ्गुष्ठसमोद्धृतम् ॥ प्रसार्य वामहस्तं च दण्डव दयोपिर । अभयं दाक्षणं हस्तं रोषं डमरुकान्वितम् ॥ कण्ठसीमान्तमुद्धृत्य यथाशोभं प्रकल्पयेत् । साग्निकं वामहस्तं तु बाहुसीमान्तमुद्धृतम् ॥ पादाधस्स्थमपस्मारं सपैकीडासमन्वितम् । धुस्तूरकं करोटिं च गङ्गेन्दुबकिपिञ्छकम् ॥

तिस्रः पञ्चजटास्सस प्रसार्य कुसुमोज्वलाः । सन्ये त्वेवं तथा वामे दीसाग्निसदशोज्वलाः ॥ नृत्तरूपिमदं वत्स ! सर्वशान्त्यर्थमुच्यते ।

(सुप्रभेदागमे चतुर्स्त्रिशत्तमपटले ॥)

नृत्तमष्टाशतिवधं तत्रादौ नव कथ्यते ।

मानुरुद्रदशांशं वा तुङ्गं नृत्तनतं मवेत् ॥

हिकासमानमुत्रम्य दक्षहस्ताङ्गुळाप्रकम् ।

त स्ततळमध्ये वा मध्यमाङ्गुळिकाप्रके ॥

तन्मध्यपर्वगं वाथ विह्नं पात्रगतं तु वा ।

पात्रं विनाथवा कुर्यादपरे डमरं तथा ॥

दक्षिणे व्यन्यहस्ते स्यादमयं पूर्वमुक्तवत् ।

अभये प्रकोष्ठमध्ये तु मुजङ्गवळयं न्यसेत् ॥

होळायमानं तद्वामहस्तं कुर्याद्ययोचितम् ।

स्थिताङ्गिजानोर्वामाङ्गिजानुनीत्रं कळाङ्गुळम् ॥

सुविकीयं जटाभारं नानानागविचित्रितम् ।

करोटिकाभिर्दुर्जूर्(धुस्तूर्?)कुसुमैश्च मुजङ्गमैः ॥

भूषितं मकुटं कुर्याद् दक्षिणेऽधेन्दुशेखरम् ।

सिन्द्राळङ्गृतोत्तंसमक्षमाळावळिन्वतम् ॥

भस्मधूछितसर्वाङ्गं किंचित्प्रहसिताननम् ।
यश्चोपवीतादियुतं व्याद्मचर्माम्बरान्वितम् ॥
दक्षिणं कुञ्चितं पादमपस्मारोपिर स्थितम् ।
चतुस्ताछेन कर्तव्यमपस्मारं प्रमाणतः ॥
शम्भोस्तव्यगतं तस्य शिरः कुर्यादधोमुखम् ।
पादौ विकीर्ण्य(यं १) हस्ताम्यां व्याछ्छीछामुदान्वितम् ॥
व्याछं वै वामहस्ते वा दक्षिणं मुद्रयान्वितम् ।
सस्यश्यामानिभं कुर्यादपसारं विशेषतः ॥
पद्मपीठमधः कुर्यात्कछाङ्गुछसमुच्छ्यम् ।
तच्चतुर्गुणविस्तारं प्रमामण्डछसंयुतम् ॥
रविमण्डछवृत्तं तु प्रभामण्डछमत्र तु ।
तत्र वामेऽन्युमादेवीं प्रागुक्तविधिना कुरु ॥
प्तत्स्याद्मथमं नृत्तं सर्वछोकहितावहम् ।

(शिल्परत्ने द्वाविंशपढळे ॥)

चतुर्भुजं त्रिनेत्रं च सुविकीणेजटान्वितम् । कुररीवक्ष(१)संयुक्तं बर्हिपिञ्च्छसमन्वितम् ॥ मौलेर्दक्षे तु १धुर्तूरमर्धचन्द्रसमन्वितम् । दक्षिणे तु जटाग्रे तु जाह्वीममिवन्दिताम् ॥

१. धुस्तूरपदं धुर्तूर इति दुर्दूर इति च कारणाद्यागमेषु बहुत्र प्रयुज्यते ।

पत्रं तु वामकर्णे तु दक्षिणे नक्रकुण्डलम् । सर्वाभरणसंयुक्तमुपवीतसमन्वितम् ॥ व्याद्याजिनाम्बरोपेतं पादिकिङ्किणिशोमितम् । जगत्प्र(गजप्रः)सारितं वामे दक्षिणेऽभयहस्तकम् ॥ डमरं सन्यहस्ते तु विह्वें वामहस्तके । वक्रं तु दक्षिणं पादमपस्मारोपारे स्थितम् ॥ उद्भतं वामपादं तु पादाग्रं दक्षिणानुगम्। ळळाटमध्यं दक्षे तु हित्वा साधीष्टकं यवम् ॥ तस्मात् लम्बयेत्सूत्रं दक्षनासापुटान्तकात्। दक्षिणाङ्गेस्तु गुल्फस्य मध्यमादेव पातितम् ॥ तत्सूत्रकक्षयोर्भध्ये ऊरुस्समृत्यङ्गुलं भवेत्। तत्सूत्रकक्षयोरन्तर्वामोरोर्वसुमात्रकम् ॥ तत्सूत्राइक्षिणे ग्रीवा षडङ्गळमिति स्मृतम्। तत्सूत्राद्वामके ग्रीवा गुणाङ्ग्रुमुदाहृतम् ॥ तत्सूत्राइक्षिणे नाभेळीन्तरं चाङ्गलं भवेत् । तत्सूत्रान्मेढ्मूलान्ताद्वामभागमिति स्मृतम् ॥ वामा स्फिक्पिण्डिका सूत्रात्सप्तानामङ्गळं भवेत्। तत्सूत्राद्वकपादस्य जानुकं तु दशा उलम् ॥ दक्षिणे बाहुसीमान्ताद्धिकासूत्रस्य मध्यमम्। (यवद्वयसमायुक्तं विशद्कुळं चेति कीर्तितम् ॥)

यवद्याधिकं विंशदङ्कुळं चेति कीर्तितम्। हिकामध्यं समारम्य दोस्सीमान्तं तु वामके ॥ यवद्वयसमायुक्तं सप्तादशाङ्गलं भवेत् । नामेर्दक्षिणके कुक्षितारं भागमिति स्मृतम् ॥ नामेर्वामे तु कुक्षौ च तारं त्रयोदशाङ्गुलम् । वरदाग्निधरं हस्तं दोस्समं चेति कीर्तितम् ॥ शरमात्रं पावकोत्सेधं विस्तारं तु गुणाङ्गुलम् । विशिखाभिस्समायुक्तं कल्पयेत्तलमध्यमे ॥ बाहोश्च मणिबन्धाच चतुस्त्रिशदङ्कुलं भवेत्। डमरुकोपेतहस्तं तु सूचीहस्तमिति समृतम् ॥ तत्पृचिहस्तकस्योध्वै कर्णोध्वसममुच्यते । बाहोश्च मणिबन्धाच चतुर्विशदङ्कुलं भवेत्॥ वामाङ्घेश्वेव जानूर्ध्व नाभेस्तु सममुन्यते । वामाङ्केः पार्ष्णिकाधश्च वकाङ्केजीनुकोपरि ॥ तत्समं त्विति विज्ञेयं तत्पार्णोजीनुकान्ततः । चतुिस्त्रंशतिमात्रं तु ब्रान्तरं चेति कीर्तितम् ॥ मणिबन्धकजान्वोश्च द्यान्तरं तु यवं भवेत्। दोर्मूलान्तसमं चैव अभयाग्रं प्रकीर्तितम् ॥ मणिबन्धकबाहोश्च ब्यन्तरं तु यमं भवेत्। तस्य कूपरमध्ये तु व्यालं तत्रैव विन्यसेत् ॥

चूचुकं नामिकामूला द्र्यन्तरं तु यमं(वं!)भवेत् ।
सन्यस्य वामस्त्रस्य मध्याद्वै पार्श्वयोस्तयोः ॥
वामबाहुद्वयोमध्ये शार्द्क्लाजिनकं न्यसेत् ।
तिवकायाममानेन अपस्मारं ततः कुरु ॥
चतुस्तालप्रमाणेन भूतरूपेण कारयेत् ।
तस्यैव वामपार्थे तु देवीं कुर्यात्सलक्षणम् ॥
भुजङ्गत्रासमेवं तु भिक्षाटनमथ शृणु ।
(पूर्वकारणागमे ॥)

नृत्तमूर्तिः । (२)

तदेव दक्षिणे पार्श्वे जटाग्रे जाह्वी भवेत्। स्त्रीमानोक्ताङ्गसम्पूर्णं हृदयेऽज्ञालिसंयुतम्॥ एवं जाह्वविसंयुक्तं नृत्तं यत्तद्द्वितीयकम्।

(अंशुमद्भेदागमे पश्चषष्टितमपटछे ॥)

तदेव दक्षिणे पार्थे जटाग्ने जाह्नवी भवेत् । शम्मोरुचाङ्गुलेनैव षोडशाङ्गुलमुनतम् ॥ स्त्रीमानोक्ताङ्गसंपूर्णो हृदयेऽङ्गलिसंयुता । एवं जाह्नविसंयुक्तं नृतं यत्तद् हितीयकम् ॥

(शिल्परत्ने द्वाविंशपढळे॥)

१. सूचिकानामिकामूलबन्तरमिति स्यात्।

नृत्तमूर्तिः। (३)

तदेव वामपादं तु अपस्मारोपिर स्थितम् । उद्भृतं दक्षिणं पादं वामात्तुङ्गं प्रसारयेत् ॥ शेषं प्रागिव कर्तव्यं नृत्तं...तुस्तृतीयकम् । (अंशुमद्भेदागमे पञ्चषष्टितमपटले ॥)

नृत्तमूर्तिः । (४)

सुविकीणिजटामारं जटामकुटमण्डितम् । जटामकुट(मण्डलः?)संयुक्तं शेषं प्रथमनृत्तवत् ॥ चतुर्थं नृत्तमेतत्स्यात् सर्वप्राणिहितावहम् ।

(अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

अनुकीर्णजटाभारं जटामकुटमण्डितम् । जटामण्डलयुक्तं वा चतुर्थेऽन्यद्यथादिमम् ॥

(शिल्परत्ने द्वाविंशपटले ॥)

नृत्तमूर्तिः । (५)

उष्णीषोर्घ्यकसीमान्तं सञ्यपादं समुद्भृतम् । सुवकं वामपादं तु अपस्मारोपिर स्थितम् ॥ भुजाष्टकसमायुक्तमेतत्पञ्चममुच्यते । अभयं शूल्पाशं च डमरं दक्षिणे करे ॥

कपालं चाग्निपातं च घण्टां हस्तिकरोपमम् ।
गजहस्तोपमं हस्तं प्रसार्य्यं दक्षिणानुगम् ॥
यत्तप्रथमनृत्तस्य पूर्वसूत्रं प्रसारयेत् ।
पञ्चमं नृत्तमेवं स्यात्ततष्वष्ठं वदाम्यहम् ॥

अंशुमद्भेदागमे पञ्चषष्टपटले ॥

उष्णीषोध्वेकमात्नान्तं सञ्यपादं समुद्धरेत् ।
सवकं वामपादं तदपस्मारोपिरस्थितम् ॥
(उप) भुजाष्टकसं [आ*] युक्तमेतत्पञ्चममुच्यते ।
अभयं शूळपाशौ च डमरुं दक्षिणे करे ॥
कपाळं चाग्निपात्रं च घण्टां१ हस्तिकरोपमम् ।
(शिल्परत्ने द्वाविंशपटले ॥)

नृत्तमृतिः। (६)

दोर्भिष्योडशभिर्युक्तं वामे गौरीसमायुतम् । स्कन्दधृग्वामहस्तेन सव्यहस्तोद्धृताङ्कालिः ॥ स्कन्दोभयकराभ्यां तु मातुस्तनकदाहृतम् । एवं गौरी समीक्ष्येशं भीतातिस्नेहविस्मयात् ॥

^{9 &#}x27;तालिण्डुकरोपम'मिति पाठान्तरम् ॥ २ 'हस्ताभ्यामुद्धृतं स्कंधं स्तनं तस्य प्रसारितम् 'इति पाठान्तरम् । 'निपीच्य वे 'ति शिल्परत्नगता-र्धेन समनन्तरस्थितेन भवितव्यमिति प्रतिभाति ।

अभयं डमरं चैव वज्रं शूछं तथैव च।
पाशं टक्कं तथा दण्डं नागं वै दक्षिणे करे।।
अभयं शूळपाशं च खक्कं डमरुकं ध्वजम्।
वेतालं सूचिहस्तं च दक्षिणेऽष्टकरं भवेत्।।
सन्यानुगकरं डोलं वामं चैव गजोपमम्।
अनलं मिथुनं चैव वलयं केतुरेव च।।
घण्टा खेटकपालं च वामपार्वेऽष्टहस्तके।
अनलं गजहस्तामं खेटकं विस्मयं तथा।।
घण्टां चैव कपालं च क्षुरिका सूचिमेव च।
वामे त्वष्टभुजं ख्यातं शेषं पञ्चमन्दत्तवत्।।
पादौ पंचमन्दत्तं स्यात् यत्तत्तद्वद्विधीयते।
षष्ठमं ह्येवमाख्यातं सप्तमं श्रृणु सुवत!।।

(अंशुमद्भेदागमे पञ्चषष्टितमपटले ।।)

दोर्भिष्वडङ्गसंयुक्तं १ वामे गौरीसमायुतम् । स्कन्दो भयात्कराभ्यां तु मातुः स्तनदृदोदरात् ॥ निपीड्य वा कराभ्यां तु वामभागोद्भृताङ्गळिम् । एवं गौरी निरीक्ष्येशं भीत्यातिस्नेहविस्मयात् ॥

१ ' दोभिष्षोडशभिर्युक्त ' मिति भवितव्यम् ।

अभयं डमरं चैव वज्रं शूळं तथैव च ।
पाशं टङ्कं तथा दण्डं नागं वै दक्षिणे करे ॥
सजानुगकरं डोळं वामं गजकरोपमम् ।
अङ्गु(न?)ळं मिथुनं चैव वळयं केतुरेव च ॥
घण्टां चैव कपाळं च वामपाश्वेंऽष्टहस्तके ।
पादौ पञ्चमनृत्तस्य विधिवत्तद्विधीयते ॥

(शिल्परत्ने द्वाविंशपटले ॥)

नृत्तमूर्तिः । (७)

त्रिनेत्रं चाष्टहस्तं च सुविकीर्णजटायुतम् ।
कुञ्जितं वामपादं तु अपस्मारोपिर स्थितम् ॥
उद्भृतं दक्षिणं पादं चाङ्गुष्ठं चाप्रसीमगम् ।
अभयं शूळपाशं च डमरुं दक्षिणे करे ॥
कपाछं चाग्निपात्रं च तथा विस्मयहस्तकम् ।
गजहस्तोपमं हस्तं सन्यासन्यानुगं तथा ॥
नतमानं दश्शां स्थात् वामे गौरीसमायुतम् ।
सप्तमं चृत्तमाख्यातं जगदार्तिविनाशनम् ॥
(अंशुमद्भेदागमे पञ्चषष्टपटले ॥)

नृत्तमृर्तिः। (८)

तदेव षड्भुजोपेतमभयं डमरुं तथा ।
शूळं दक्षिणपार्के तु कपाळं विस्मयं तथा ॥
गजहस्तोपमं वामे सूत्रं प्राग्वत्तदष्टमम् ।
पञ्चमस्य च नृत्तस्य षष्टमस्य च ... स्मृता ॥
नेत्रद्वयमिति ख्यातं शेषाणां तु त्रिनेत्रकम् ।
(अंशुमद्भेदागमे पञ्चषष्टपटळे ॥)

नृत्तम्(र्तिः । (९)

चतुर्भुजं त्रिनेत्रं च जटामकुटसंयुतम् ।
अभयं डमरुं सन्ये वामेऽग्निर्गजहस्तवत् ॥
अपस्मारं विना पीठे वामाङ्किं कुञ्चितं स्थितम् ।
तत्तत्पुरस्थितं पीठे सन्यपादकानिष्ठिका ॥
तत्पादं कुञ्चितं युक्त्या सूत्रं युक्त्या तु रुम्बयेत् ।
नवमं नृत्तमाख्यातं गङ्गाधरमथ शृणु ॥
(अंग्रुमद्भेदागमे पञ्चषष्टपटले ॥)

दक्षिणामूर्तिभेदाः ।



दक्षिणामूर्तिमेदाः।

व्याख्यानदक्षिणामृतिः।
अथ वक्ष्ये विशेषेण दक्षिणामृतिंछक्षणम्।
लम्बयेदक्षिणं पादं वामाङ्गेनंछकाप्रकम् ॥
सन्योर्वप्रे निधातन्यं वामपादं तु शाययेद् ।
नतमध्यर्धमात्रं स्याचतुर्भुजसमन्वितम् ॥
दक्षिणे प्रवेहस्तं तु ज्ञानमुद्रां तु धारयेत् ।
दक्षिणे परहस्तं तु अक्षमाछाधरं परम् ॥
वरदं वामहस्तं स्यादण्डहस्तमधापि वा ।
वामजानृपरिष्टात्तु वरदे तळपृष्ठकम् ॥
वामजानृपरिष्टात्तु वरदे तळपृष्ठकम् ॥
वामजानृपरिष्टात्तु वरदे तळपृष्ठकम् ॥
वामजानृपरिष्टात्तु दण्डं चेत्कूर्परं न्यसेत् ।
वामे तु परहस्ते तु विहं वा व्याळमेव वा ॥
अर्धाजवकः सर्वाङ्गमार्जवं स्पिटिकोपमम् ।
विकीणेमूर्धजं वापि जटामण्डळमेव वा ॥

९ 'अर्घार्जवक्त्र' मिल्पर्धस्य 'अर्थेन्द्रवक्त्रसर्वाङ्गममदा स्फटिकोपमम्' इति पाठान्तरम् ।

.....वद्धमुध्नि वा जटामकुटमेव वा । चतुर्भुजिल्लनेत्रस्तु कुन्देन्द्रधवलप्रभः॥ श्वेतविद्वमहेमाभश्स्यामामो वा प्रकीर्तितः । व्याघ्रचर्माम्बरो वापि दिव्याम्बरधरस्त वा ॥ उत्तरीयसमोपेतश्चाक्रयज्ञोपवीतकः । विकीर्णमूर्घेजो वापि जटामकुट एव वा ॥ पट्टिकाबन्धनो वापि सत्करोटिकया युतः । धुर्धूरारग्वधैर्नागपत्रैश्चन्द्रेण मण्डितः ॥ पश्चमुद्रासमोपेतो गङ्गाकिङ्किणिसंयुतः। अधस्ताद्धटवृक्षस्य शैलादूर्घ्वं श्रितः पुनः ॥ व्याघ्रचर्मोपरिष्ठातु स्थितो वीरासनोऽथवा । लिम्बतं दक्षिणं पादं तज्जानूपरि संस्थितम् ॥ वामाङ्किनलकं कुर्यात्सव्यहस्तं तु मुद्रया। सन्दर्शसंज्ञ्योपेतो वामहस्तस्थपुस्तकः ॥ अथवा नागसंयुक्तो वामहस्तस्समीरितः । वरदं तं विजानीयाजानुस्थमाणवन्धकः ॥ दण्डहस्तो यदा स स्यात्प्रकोष्ठं जानुसंस्थितम् । विकसत्पद्मसङ्गात्रस्वधस्ताद्विस्तृताङ्गुळिः॥

१ 'दण्डइस्ते यदा स स्याद्' इति पाठान्तरम्।

परहस्तद्वये चाक्षमालाज्वालासमन्वितः ।

पद्मं वा चोत्पलं वापि व्यालं वामे तु कल्पयेत् ॥

कटकौ तौ प्रकर्तव्यौ प्रसन्नसमलोचनः ।

नासाप्रदृष्टियुग्वामहस्तो वा स्यासुपुस्तकः ॥

सजटामकुटा देवचू चुकास्यगलान्तकाः ।

तत्तत्कलासमोपेताश्चुक्कयक्कोपवीतिनः ॥

शुक्काद्यम्बरसंयुक्ता भस्मरुद्राक्षसंयुताः ।

कौशिकः काश्यपश्श्यामस्त्वितरौ पीतवर्णकौ ॥

रक्तवर्णो भरद्वाजो धूम्राभावत्रिगौतमौ ।

एषामेकद्वयं वापि त्रयं वा पार्श्वयोन्यसेत् ॥

व्याख्यानम्तिरेवं स्याद्गेयमृर्तिस्ततो मतः ।

(उत्तरकामिकागमे एकपञ्चाशत्तमपटेले ॥)

दक्षिणामूर्तिमीशानं कुर्योद्घटतरोरधः । छम्बयेदक्षिणं पादं वामाङ्केनेळकाप्रकम् ॥ सममेवं विधातव्यं वामपादं तु शाययेत् । दक्षिणे पूर्वहस्ते तु ज्ञानमुद्रां तु धारयेत् ॥ दक्षिणे परहस्ते तु कारयेदक्षमाळिकाम् । वरदं वामहस्ते तु दण्डं वा परिकीर्तितम् ॥ वामजानूपरिष्ठाचु दण्डं चेत्कूपरं न्यसेत् । वामे परकरे तत्र विह्वं वा मृगमेव वा ॥

विकीर्णमूर्धजं वापि जटामण्डलसंयुतम् ।
जटामिर्बद्धमूर्तिवी जटामकुटशोमितम् ॥
शुद्धस्पिटिकसङ्काशं । ।
वामे धुर्द्धूर(धुस्त्र्र्?)पुष्पं च नागं च शिरिस स्मृतम् ॥
दक्षिणेन्दुकलायुक्तं सर्वामरणभूषितम् ।
सितवस्त्रोत्तरीयं च सितयशोपवीतिनम् ॥
व्याप्रचर्माम्बरोपेतं त्रिनेतं क्रेशवर्जितम् ।
रद्धाक्षं कण्ठमालां च हृन्मालां च विधापयेत् ॥
नारदो जमदिग्नश्च वसिष्ठो दक्षपार्थके ।
भारद्वाजश्च शुनकस्वगस्त्यो वामपार्थके ॥
वन्दितैः किन्नराद्यस्तु सेवितं मित्तसंयुतैः ।
धर्मव्याख्यानमूर्तिः स्यादेवं सर्वशुमावहम् ।
(शिल्परत्ने द्वाविंशपटले ॥)

दक्षेण मुद्रां प्रतिपादयन्तं सिताक्षस्तं च तथोर्ध्वभागे । वामे च पुस्तामखिलागमाद्यां विश्राणमूर्ध्वेन सुधाघरं च ।। सिताम्बुजस्यं सितवणमीशं सिताम्बरालेपनमिन्दुमौलिम् । ज्ञानं मुनिभ्यः प्रतिपादयन्तं तं दक्षिणामूर्तिमुदाहरन्ति ।। (विष्णुधर्मोत्तरे ॥)

चतुर्भुजं त्रिनेत्रं च द्वीपिचर्माम्बरान्वितम् ।

आवृताळ्ड्वृता भङ्गी शर्य्यकेकुसुमान्वितम् ॥

सद(न्दं !)शं दक्षिणं हस्तं पुस्तकं वामहस्तके ।

सव्यक्ते चाक्षमाळां च व्याळं वै वामहस्तके ॥

पादाप्रे दृष्टिपातं तु किंचिद्रङ्गसमायुतम् ।

ळम्बतं दक्षिणं पादं तस्योर्वप्रस्य चोपरि ॥

वामपादस्य नळकं संयुतं कारयेत्सुधीः ।

हिक्कामध्यं समारम्य कटके मणिबन्धकात् ॥

द्र्यन्तरं त्रियवं प्रोक्तमृषिसङ्केस्समावृतम् ।

अगस्यश्च पुळस्त्यश्च विश्वामित्रोऽङ्गिरास्तथा ॥

एवं व्याख्यानमूर्ति तु गेयमूर्ति श्रृणुष्वथ ।

(पूर्वकारणागमे एकादशपटळे ॥)

ज्ञानदक्षिणामूर्तिः ।

तदेव वीणाहीनं तु ज्ञानमुद्राभयान्वितम् । धामं प्रसारितं हस्तं वामजान् रुकूपैरम् ॥ दक्षिणे त्वपरे चाक्षमाला वामेऽङ्जमुत्पलम् । शुद्धश्वेतानिमं वर्णं शेषं पूर्ववदाचरेत् ॥ ज्ञानमूर्तिरिति ख्यातं सर्वकारणकारणम् । (अंशुमद्भेदागमे पञ्चसप्ततितमपटले ॥)

अथवा पूर्वहस्ताभ्यां जानमुद्राभयौ धृतौ । वामं प्रसारितं वाथ वामजानूर्ध्वकूर्परे ॥ अपरे दक्षिणे विक्षमालामुत्पलमन्यतः । ज्ञानमूर्तिरिति ख्यातं सर्वेकारणकारणम् ॥

(शिल्परते द्वाविंशपटले ॥)

योगदक्षिणामूर्तिः ।

अन्योन्याङ्क्तिलं विप्र! स्फिक्पिण्डाधः प्रकल्पयेत्। ज्ञानमुद्रां हृदि स्थाने त्वम्यन्तरमुखं करम्॥ वरदं वामहस्तं तु मेढ्पीठोपिर न्यसेत्। अपरे दक्षिणे चाक्षमालाञ्जं वामहस्तके॥ नासाप्रं तु समीक्ष्याक्षमाजेवं सूत्रदेहकौ। अपरे तु जटालम्ब्य ऋषिभिस्सेवितं परम्॥ योगमूर्तिरिति ख्यातं ध्याने दुःखनिवृत्तिदम्। लम्बयेहक्षिणं पादं वाममुत्कुटिका(त्कटुका?)सनम्॥ योगपिट्टिकयाबध्य देहं चोत्कुटिका(त्कटुका?)सृकम्। प्रसाय्ये वामहस्तं तु वामजानूपारे द्विज!॥ प्रागिवैव कृतं शेषं सोऽध्येवं योगमूर्ति वै। ऊरुमूर्ध्नि समाश्रिस्य अन्योन्यं पादपार्षणिकौ॥

योगपिटिकयोपेतं जङ्गामध्ये द्विजोत्तम!।
प्रसार्थ्य पूर्वहस्तौ द्वौ जान्पिर निधापितौ ॥
अपरे दक्षिणे चाक्षमाला वामे कमण्डलुम् ।
जटामण्डलसंयुक्तं ततश्चन्द्रशेखरम् ॥
नीलप्रीवासमायुक्तं शङ्ककुन्देन्दुसानिमम् ।
अपरे शाययेदुक्षं नानासपीनिभूषितम् ॥
इन्मा एवं त्वनेकमेदेन दक्षिणामूर्तिरुच्यते ॥
(अञ्चमद्भेदागमे पञ्चसप्ततितमपटले ॥)

व्याख्यानसहितस्वेव सन्दर्शस्य समास्ययुक् । तत्राक्षिपातयोगेन सदाकुश्चितकोचनः ॥ प्रसृतो वामहस्तस्याद्योगमूर्तिरयं मतः । अथ कुश्चितवामाङ्कियुग्मस्फिग्गतपार्ष्णिकः ॥ उद्भृतं तस्य जान्वग्रं दण्डकूर्परकान्तयुक् । सदंस(सन्दर्श !)दृष्टिपातश्च आभङ्गं चैव पूर्ववत् ॥ नानामुगैस्तु संकार्णं नानाव्याकैस्तु संयुतः । नानामुनिगणैस्सार्धं सिद्धविद्याधरेरपि ॥

१ 'अपरेचायये वृक्षो नानासपीविभूषितः । हन्माला कर्णमालाध्या दूववृक्षे विराजितम् ॥' इति पाठान्तरम् ।

भूतेश्व किनरेरन्यैः पुष्पवृक्षेश्व मण्डितम् ।
शैं कुर्यात्तु तत्पार्श्व वटवृक्षस्तु शाद्धकः ॥
फलशाखोपशाखाढ्यो नानापिक्षसमायुतः ।
तन्मूळे दिक्षणे छायानिषण्णः कू(क्र?)पया युतः ॥
रत्नोपशोमिते पीठे व्याव्यक्षेत्तरछदे ।
आसीनो मुनिभिस्सम्यक् कौशिकादिभिरादरात् ॥
शिवद्विजकुलस्यादिभूतैस्तु परितिस्थितैः ।
आगमाहितचेतोभिः परमेशेन दीक्षितैः ॥
एवं तु दिक्षणामूर्तेर्मूर्तिभेदा उदाहृताः ।
आसीनो वा स्थितो वापि ऋषिभिस्संवृतो न वा ॥
वटवृक्षविहीनो वा भूताद्यावृत एव वा ।
भूतस्थलम्बपादो वा दिक्षणेशस्समीरितः ॥
(उत्तरकामिकागमे एकपञ्चाशत्तमपटले ॥)

भन्योन्याङ्क्तिलं सम्यक् स्मिक्पिण्डाधः प्रकल्पयेत् । ज्ञानमुद्रां हृदि स्थाने त्वस्यन्तरमुखं करम् ॥ वरदं वामहस्तं तु मेद्र्पीठोपिर न्यसेत् । अपरे चोत्पलं चाक्षमालां पूर्ववदाचरेत् ॥ नासाग्रं स्वं समीक्ष्य स्वमार्जवं देहमाचरेत् । सुविकीर्णजटायुक्तं योगमूर्तिरिति स्पृतम् ॥

लम्बयेदक्षिणं पादं वाममुत्कुटि(त्कटु ?)कासनम् । संबद्धय योगपट्टेन देहोत्कुटि(त्कटु ?)काङ्किकौ ॥ प्रसार्य वामहस्तं तु वामजानूपरि स्थितम्। एतच योगमूर्तिस्त्याच्छेषं पूर्ववदाचरेत् ॥ ऊरुमूलं समाश्रित्य अन्योन्याबद्धपार्ष्णिकम् । योगपृहिकयोपेतं जङ्कामध्ये विशेषतः ॥ प्रसार्य पूर्वहस्तौ द्वौ जानूपरि निधापितौ । अपरे दक्षिणे वाक्षमालां वाम(मे?)कमण्डलुम् ॥ जटामण्डलसंयुक्तं करोट्यर्धेन्दुशेखरम् । नील्ग्रीवासमायुक्तं शङ्ककुन्देन्दुसिन्नभम्॥ योगमूर्तिविशेषाद्यं शेषं प्रागिव कारयेत्।

(शिल्परत्ने द्वाविंशपटले ॥)

वीणाधरदक्षिणामूर्तिः ॥ तदेव वामपादेनोत्कुटि(त्कटु?)कासनसंयुतम्। पूर्वहस्तद्वयोवींणाघृतं युक्या द्विजोत्तम !॥ शेषं प्रागिव कर्तव्यमेतद्वीणाधरं भवेत्। (अंग्रुमद्भेदागमे पश्चसप्ततितमपटले ॥)

ऊर्घ्वाघोमध्यकटकौ तस्यां सर्पकराव्रमौ । वीणा तु दक्षिणे वाग्रे(दक्षिणोर्वग्रे?) ऽदक्षिणे कटक (के?) स्थितः॥

दक्षिणे कटकं चोरुस्थितायां विनिवेशयेत् । (उत्तरकामिकागमे एकपञ्चाशत्तमपटले ॥)

तदेव वामपादेनोःकुटिकासनसंयुतम् ।
पूर्वहस्तद्वये वीणा चेत्तद्वीणाधरं स्मृतम् ॥
(शिल्परत्ने द्वाविंशपटले ॥)

कटकं दक्षिणं इस्तमधोमुखं तदुच्यते ।

ग्रामहस्तं तु कटकमूर्ध्वकं तदुच्यते ॥

तन्तीं निवेशयेदूरुकाग्रे दक्षिणपादके ।

वामहस्तस्य कटके सञ्यहस्तं तथोपरि ॥

ऊरुवाह्यं त्रिमात्रं तु कटकोध्वे युगाङ्गुलम् ।

दण्डायाममिति प्रोक्तं विस्तारं तु द्विमात्रकम् ॥

वा(लाः) बुवकं तु षण्मात्रमुत्सेधं तु तदर्धकम् ।

एतदेव विशेषं तु शेषं पूर्वीक्तवद्भवेत् ॥

दक्षिणामूर्तिरेवं स्याच्छृणु मन्मथनिग्रहम् ।

(पूर्वकारणागमे एकादशपटले ॥)

कङ्कालमूर्तिभिक्षाटनमूर्ती ।



कङ्कालमूर्तिभिक्षाटनमूर्ती ।

कङ्कालमृतिः। अथ कङ्कालमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना । पादौ तु पादुकोपेतौ वामपादं तु सुस्थितम् ॥ गमनापेक्षया सन्यपादमीषत्समुद्धतम् । ग्रुद्धश्वेतनिभं वर्णं सर्वाभरणभूषितम् ॥ रक्तकञ्चकबद्धाङ्गं जटामकुटमण्डितम् । धुर्धूरपुष्पनागं च वामे सव्येन्द्रुशेखरम् ॥ हसितं वक्त्सन्धार्थ्य सुगेयगणसेवितम् । किंचित्प्रकाशितान्तस्त्यदशनांशुविलासितम्॥ गेयशृङ्गारसंयुक्तमास्यमेवं प्रकल्पयेत् । कर्णों कुण्डलसंयुक्ती वामे शङ्कदलं तु वा ॥ पूर्वहस्तद्वयोगीमे डंक(ढका?)कसव्ये प्रहारकम् । दक्षिणं हिमं वृक्तव्यातं(हरिणीवके व्यापितं?) सिंहकर्णवत् ॥ वामहस्ते तु पिञ्छं च कङ्कालास्थि च धारयेत् । तदस्थ्याकृति निर्मासं द्विपादं द्विकरान्वितम् ॥

कृष्णद्यामानिभाकारमरे (मपाने?) दण्डवेशनम् । दण्डे कङ्कालपादौ हो रञ्जुना बन्धयेह्रधः॥ केतुकिङ्किणिनेत्राभ्यां निष्कान्तरुधिरं तु वा। एतत्कङ्कालनाम्ना तु वामस्कन्धोपरि न्यसेत् ॥ अनेकभूतैर्जायाभिस्सेवितं त्वादरान्वितै: । बिलपात्रधृतं भूतं वामेऽग्रे गमनान्वितम् ॥ दन्यी त्वन्नं तु तत्पात्रे निधायाक्वतिजायया । किञ्चित्प्रकाशितं योनिसंयुक्तानतवाससा ॥ संभ्रान्तमनसोपेता जायास्सर्वास्वनेकशः। व्याघचर्माम्बरोपेतं दुकूलवसनान्वितम्।। दक्षिणे कटिपार्श्वे तु छुरिकां चैव बन्धयेत् । उभयोः पार्श्वयोर्हस्तं नानानागविभूषितम् ॥ ऋषिमिर्देवगन्धर्वसिद्धविद्याधरादिभिः। हृद्येऽञ्जिलिसंयुक्तैस्संभ्रान्तमनसान्वितैः ॥ आत्मानीतस्त्रमानान्तं सेत्रितं तैः सुपूजितम् । वीधी(थी?)स्तंमार्जयेद्वायुः पर्जन्यो जलसेचनम्॥ पुष्पवृष्टिकतो देवा ऋषयः स्तोत्रपाठकाः । ऋग्यज्ञस्सामाथर्त्रश्च स्तुति कुर्यात्पदेपदे ॥ चर्मबन्धं च कंसं च कदम्बं सुषिरं तथा। श ध्वनिसमायुक्तं पश्चशब्दा महारवे ॥

तुम्बुरुनारदादेश्व गेयकर्म सलक्षणम् ।
छत्रं घृत्वा रिवश्चन्द्रश्चामरान्दिन्ययोषितः ॥
(अंशुमद्भेदागमे द्विसप्तितमपटले ॥)

पादे पादुकसंयुक्तं चतुर्दीर्भिस्समन्वितम्। सयज्ञसूत्रं शान्तं च गमनोन्मुखमीश्वरम् ॥ आबद्धक्षरिकं सौम्यं कपर्दमुकुटोज्वलम् । क्षौमाम्बरं सितं कुर्यात्सुन्दरं तं विभूषणम् ॥ सशङ्खपत्रिका वामे दक्षिणे नऋकुण्डलम् । दक्षिणं कुञ्चितं पादं वामपादं तु सुस्थितम् ॥ समभङ्गयुतं वापि कान्तियुक्तनिजाङ्गकम् । प्रहरं दक्षिणे हस्ते ढकां वामे तु पूर्वयोः ॥ सन्यमध्याङ्गुलाग्रं तु कृष्णाजिह्वाग्रगं भवेत्। वामे करे परे पिञ्छदण्डकं कालदण्डकम् ॥ उभयोर्दण्डयोर्मूळं स्कन्धमूळोपारे स्थितम् । नानागणसमायुक्तं नानाभूतसमाकुळम् ॥ स्वसन्ये भूतमूर्धस्थबलिपात्रेण संयुतम्। नानारूपधरैर्भूतैरनेकैः परिवारितम् ॥ भेरिकाकाहळाचाळ्येर्गाननृत्तरवाकुछै:। योषितश्चानवद्याङ्गयो मत्प्रेक्षावस्यमोहिताः ॥

लस्तभूषणवस्त्राद्या बालेदानसमुन्मुखाः।

आशीर्वादान्विताः काश्चित् काश्चिदालिङ्गनोन्मुखाः॥

योषितो देववक्षास्यस्तननाभ्यन्तसीमकाः ।

(उत्तरकामिकागमे द्विपञ्चाशत्तमपटले ॥)

कङ्कालमूर्तिनं वक्ष्ये पादयोः पादुकान्वितम् । सुस्थितं वामपादं तु गमनापेक्षयापरम् ॥ पादमीषत्समुद्धत्य करोत्वधिकसुन्दरम् । शुद्धश्वेतनिमं चारु सर्वाभरणभूषितम् ॥ रत्नकश्चकबद्धाङ्गं जटामकुटमण्डितम्। धुर्द्भूरपुष्पं नागं च वामे दक्षेन्दुशेखरम् ॥ किंचित्प्रकाशितान्तस्थदशनांश्यविराजितम् । दक्षिणं हरिणीवको व्यापितं सिंहकर्णवत् ॥ वामहस्ते च दण्डं तु कङ्कालास्थि च धारयेत्। तदस्यस्यातु(स्थ्याकृति?) निर्मांसं द्विपादं द्विकरान्वितम् ॥ कृष्णस्यामनिभाकारमपाने दण्डवेशनम्। दण्डे कङ्कालपादौ द्वौ रज्जुना बन्धयेद्वधः॥ केतुदण्डेन नेत्राम्यां निष्त्रान्तं रुघिरं तु वा। एवं कङ्कालदण्डं तु वामस्कन्धोपरि न्यसेत् ॥ बलिपात्रधृतं भूतं वामेऽग्रे गमनान्वितम् । दक्षिणेऽनं तु तलार्थे निधाय कृतजायया ॥

किंचित्प्रकाशितं योनिसंयुतानतवाससा ।
संभ्रान्तमनसोपेतं जायास्सर्वास्वनेकशः ॥
व्याव्रचर्माम्बरोपेतं दुकूळवसनान्वितम् ।
दक्षिणे कटिपार्श्वे तु क्षुरिकाश्चेव बन्धयेत् ॥
क्षुरिका हैमसंकाशा रूपबंधसमन्विता ।
यक्षिक्रित्रासिद्धाद्यैस्सेवितं पूजितं नुतम् ॥
चामरैरर्कचन्द्राम्यां वीजितं रत्नभूषितैः ।
अण्डानां सुस्थितार्थं तु सर्वलेकोपकारकम् ॥
कङ्कालमोचनार्थं तु स्यात् कङ्ककामिधः ।
(शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं तिनेत्रं च कपर्दमकुटान्वितम् ।
पादे पादुकसंयुक्तं किंचिहै गमनोन्मुखम् ॥
सर्वाभरणसंयुक्तं यज्ञस्त्रोपशोभितम् ।
शङ्कं तु वामकर्णे तु दक्षिणेन च कुण्डलम् ॥
क्षौमवस्त्रघरं कुर्यादक्षिणे क्षुरिकायुधम् ।
डमहं वामहस्ते तु प्रहरं दक्षिणे करे ॥
कङ्कालदण्डम्लं तु पिञ्लदण्डस्य मूलकम् ।
वामे त्वपरहस्तेन सङ्गृहीतं तु कह्पयेत् ॥
उभयोर्दण्डकाम्रं तु अंसकोपरि विन्यसेत् ।
कृष्णामुखगतं हस्तं दक्षिणेऽपरहस्तकम् ॥

नानानागसमायुक्तं किंचित्प्रहासिताननम् । बिल्पात्रघरं भूतदेवं वामे तु कारयेत् ॥ मिक्षादानोन्मुखस्त्रीभिर्मोहिताभिस्समाकुल्म् । नानाभूतसमायुक्तं नानाळीळासमन्वितम् ॥ ढकासंयुक्तहस्तं तु वरदं चेति कीर्तितम् । हरिणीजिह्वया हस्तस्याप्रमालेपितं कुरु ॥ कङ्काल्ठधारिणं हस्तं कटकं चेति कीर्तितम् । कक्काल्यं तु तस्याप्रं यमं दोर्मणिबन्धयोः ॥ बिम्बस्य त्रिमुखं वापि सार्धत्रिमुखमेव वा । कारयेद्भृतरूपाणि पञ्चतालेन बुद्धिमान् ॥ देवस्तनसमोचं वा कक्षोचं वा विशेषतः । नारीस्संकल्पयेद्धीमानुभयोः पार्श्वयोरिप ॥

(पूर्वकारणागमे एकादशपटले ॥)

मिक्षाटनमूर्तिः।

अथ वक्ष्ये विशेषेण भिक्षाटनमहेश्वरम्। पादौ पादुकसंयुक्तौ वामपादं तु सुस्थितम्॥ ईषदुद्भृत्य सन्यं तु पादं तु गमनोत्सुकम्। छलाटमध्यमासन्ये नवाष्टौ वा यवान्तरे॥

पादौ पादुकसंयुक्तौ पादुकारहितौ तु वा ।

सुविकीर्णजटाभारं जटामण्डलमेव वा ॥

वृत्तवन्धजटा वाथ नग्नरूपं नताननम् ।

ल्लाटपट्टसंयुक्तं करेधृत्वे(रोत्वर्धे ?)न्दुशेखरम् ॥

सर्वाभरणसंयुक्तं कटिसूत्रविवर्जितम् ।

शुद्धस्वेतानिमं वर्णं नानानागविभूषितम् ॥

दक्षिणे पूर्वहस्तं तु मृगस्यास्यान्तिकं भवेत् ।

वामे तु पूर्वहस्तं तु वरदं स्यात्कपालधृक् ॥

दक्षिणे परहस्ते च डमरं च धरेड्विज!।

वामे तु शिखिपिञ्छं च कर्तव्यं त्वतिशीतलम् ॥

सितवस्त्रोत्तरीयं च नागेन कटिवेष्टितम् ।

श्वेतयज्ञोपवीतं तु नीलकण्ठं त्रिपुण्ड्रधृक् ॥

पद्मपीठोपरिष्टात्तु शेषं कङ्काल्रस्पवत् ।

(भंशुमद्भेदागमे चतुस्सप्ततितमपटले ॥)

एष एव परो दवो नग्नः कङ्कालवर्जितः । विकीर्णोभयपार्श्वस्थजटालकविभूषितः ॥ कटिदेशे प्रकर्तव्यः फणिसूत्रेण वेष्टितः । सत्कपालं च वरदं वामहस्तं तु कल्पयेत् ॥ दिव्यदक्कासमायुक्तं वामस्थमपरं करम् । शिखिपिञ्छघरं कुर्यात्सव्यस्थमपरं करम् ॥

व्यालपार्श्वस्थितः कार्यः पूर्वसव्यो मृगास्यगः । सव्यं कोणसमायुक्तमथवा परिकल्पयेत् ॥ कपाल्रहस्तपृष्ठं तु नाभिदण्नं प्रकल्पयेत् । डमरूचं तु कर्णान्तं तद्धस्तमणिबन्धनात् ॥ कर्णान्तं षोडशैमीत्रैः शेषं कङ्काल्वद्भवेत् । मिक्षाटनो हरः प्रोक्तः पृथग्विष्णुयुतो न वा ॥ (उत्तरकामिकागमे द्विपञ्चाशत्तमपटले ॥)

सृष्टिमूर्तेः कपाछं तु स्थितिमूर्तेः कलेबरम् । डमरुकसमोपेतं भस्मसपेरेलङ्कृतम् ॥ कण्ठे(स्कन्धे ?) शूलसमायुक्तं छन्नवीरसमायुतम् । पादुकोपरि पादौ च सर्वभूतसमावृतम् ॥ एवं मिक्षाटनं वत्स ! कामनाशमथ श्रृणु ।

(सुप्रभेदागमे चतुःस्त्रिशत्तमपटले ॥)

अथ मिक्षाटनं वक्ष्ये पादौ पादुकसंयुतौ । सुस्थितं वामपादं तु गन्तुं दक्षिणमुद्भृतम् ॥ सुविकीर्णजटाभारं जटामण्डलमेव वा । विवृथ(वृत्त ?)बन्धजटा वाथ उपानरिहतं तु वा ॥ ल्लाटपृष्टसंयुक्तं करोत्वर्धेन्दुशेखरम् । सर्वीभरणसंयुक्तं को(क ?)टिसूत्रविवर्जितम् ॥

त्रतिमालक्षणामि ।

शुद्धश्वेतिनमं प्रोक्तं नानानागिवभूषितम् । दक्षिणं पूर्वहस्तं तु मृगस्यास्यान्तिकं भवेत् ॥ वामे तु पूर्वहस्तं तु वरदं तु कपाल्रष्टक् । दक्षिणे परहस्ते तु डमरुं चर्मघटितम् ॥ वामे तु शिखिपिञ्छं तु सितवस्त्रोत्तरीयकम् । श्वेतयज्ञोपवीतं तु कटौ नागेन वेष्टितम् ॥ नीलकण्ठं त्रिपुण्ड्राट्यं पद्मपीठोपरि स्थितम् । कङ्कालमूर्तिवच्छेषं सर्वमत्र विशेषतः ॥

(शिल्परत्ने द्वाविंशपटळे ॥)

त्रिनेत्रं चतुर्भुजं नग्ररूपं किंचित्सिताननम् । आवृताल्ङ्कृतामङ्गी पादे पादुकसंयुतम् ॥ दक्षिणे तु कराग्रं तु हरिणास्यानुगं भवेत् । दक्षिणापरहस्तं तु उपरं पिञ्छधारिणम् । कुञ्जितं दक्षिणं पादं वामपादं तु स्वास्तिकम् (सुस्थितम्?) ॥ समङ्गस्थानकं कुयाद् गमनोन्मुखरूपकम् । कंपालोपेतहस्तस्य पृष्ठं नामिसमं भवेत् ॥ शेषं सर्वे विशेषेण कङ्कालस्योक्तवद्भवेत् । (कारणागमे एकादशपटले ॥)

गङ्गाधरादिमूर्तयः ।



गङ्गाधरादिमूर्तयः ।

गङ्गाधरः ।

गङ्गाधरमहं वक्ष्ये संक्षेपाच्छृणु सुव्रत ! ।
सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ॥
दक्षिणे पूर्वहस्तं तु वरं देव्याननाश्रितम् ।
वामे तु पूर्वहस्तेन देवीमाळिङ्गनं कुरु ॥
दक्षिणे परहस्तं तु जटाजाह्वविसंयुतम् ।
उष्णीषान्तं समद्भृत्य वामे कृष्णमृगं धृतम् ॥
देवस्य वामपार्श्वे तु गौरी विरहितानना ।
सुस्थितं वामपादं तु कुञ्चितं दक्षिणं भवेत् ॥
प्रसार्थे दक्षिणं हस्तं वामहस्तं तु पुष्पधृक् ।
अथवा दक्षिणं हस्तं प्रकोष्ठं तिर्थ्यगन्तं भवेत् ॥
श्रोण्यधस्तात्तळं लम्ब्य वस्त्रं धृतमिवाक्ततिः ।
मागीरथीं दक्षपार्श्वे ऋषिभिः प्रार्थितेश्वरम् ॥
गङ्गाधराक्ततिर्धेवं ततो वै त्रिपुरान्तकम् ।
(अंशुमद्भेदागमे षट्षष्टपटले ॥)

गङ्गाधरप्रतिष्ठां तु वक्ष्ये तद्यक्षणान्विताम् ।
चतुर्भुजिक्षिनेत्रश्च जटामकुटमण्डितः ॥
दक्षिणामयहस्तस्थोऽप्यन्यत्न कटकामुखः ।
तेन हस्तेन धृत्वैकां जटां गङ्गासमन्विताम् ॥
संस्थितस्तु प्रसन्नात्मा कृष्णापरग्रुसंयुतः ।
जटायुक्तकरोचं तु कर्णस्योध्वेसमं भवेत् ॥
तदन्तरं तु द्विमुखमाभङ्गेन समन्वितम् ।
इन्दुशेखरवच्छेषं कर्तव्यं मुनिपुङ्गवाः! ॥
देवस्य वामभागे तु देवीं कुर्यात्सरुश्चणाम् ।
कुर्याद् भगीरथं देवं नाम्यास्थस्यन(स्यस्तन १)सीमगम् ॥
गलान्तं वाधतालेन विलिम्बत्तजटान्वितम् ।
वल्कलाम्बरसंयुक्तं हृन्मस्तककृताङ्गलिम् ॥
द्विनेत्रं च द्विबाद्धं तमेवं गङ्गाधरो भवेत् ।
(उत्तरकामिकागमे त्रिषष्टितमपटले ॥)

गङ्गाधरमहं वक्ष्ये सर्वछोकसुखावहम् । सुस्थितं दक्षिणं पादं वामपादं तु कुश्चितम् ॥ विश्विष्यं स्याज्जटाबन्धं वामे त्वीषन्नताननम् । दक्षिणे पूर्वहस्ते तु वरदं दक्षिणेन(बामेन?) तु ॥

देवीमुपाश्रितेनैव देवीमाछिङ्गय कारयेत् । दक्षिणापरहस्तेनोद्धृत्योष्णीषसीमकम् ॥ स्पृशेज्जटागतां गङ्गां वामेन मृगमुद्धरेत् । देवस्य वामपार्थे तु देवी विरहितानना ॥ सुस्थितं वामपादं तु कुञ्चितं दक्षिणं भवेत् । प्रसार्य दक्षिणं हस्तं वामहस्तं तु पुष्पपृक् ॥ सर्वाभरणसंयुक्ती सर्वाछङ्कारसंयुती । भगीरथं दक्षिणे तु पार्थे मुनिवरान्वितम् ॥ (शिल्परत्ने द्वाविंशपटले ॥)

चतुर्भुजं तिनेत्रं च कपर्दमकुटान्वितम् ।
अभयं दक्षिणं हस्तं कटकं वामहस्तकम् ।।
कपर्दमकुटं तेन गृहीतं जाह्नवीयुतम् ।
वामदक्षिणहस्तौ तु कृष्णापरग्रुसंयुतम् ।)
अभयं पूर्ववत्प्रोक्तं कपर्दोपेतहस्तकम् ।
तस्य वामे भवानीं तु कारये इक्षणान्विताम् ।।
जान्वन्तं वापि नाम्यन्तं भागीरथ्यास्तु मानकम् ।
प्रलम्बकजटोपेतमुष्णीषं जल (मुष्णीषााङ्कि ?) हस्तकम् ।।
दिमुजं च त्रिनेत्रं च वल्कलम्बरसंयुतम् ।
एवं गङ्गाधरं प्रोक्तं चण्डेशानुप्रहं श्रृणु ।।
(पूर्वकारणागमे एकादशपटले ।।)

अर्धनारीश्वरः ।

अथार्धनारीमूर्ति तु वक्ष्येऽहं ऋणु सुवत!। चतुर्भुजं वा दिभुजं दिविधं परिकीर्त्तितम् ॥ सुस्थितं दक्षिणं पादमितरं कुञ्चितं भवेत् । वामेऽधै पार्वतीरूपं दक्षिणेऽधै महेश्वरम् ॥ अभयं परशुं सन्यहस्तौ तत्तु शिवांशकम् । वृषम्धिन च विन्यस्तं कूर्परं वामहस्तके ॥ तदन्यद्वामहस्तं तु कटकं पुष्पहस्तकम्। द्विभुजे वरदं पूर्वं परहस्तं तु पुष्पधृक् ॥ शिवस्यामरणं सन्ये वामे स्त्रीभूषणं मतम्। पुंस्तनं दक्षिणे पार्श्वे वामे नारीपयोधरम् ॥ अथवा कुञ्चितं सन्यं वामपादं तु सुस्थितम्। सन्यं शूलघरं हस्तं वामं पुष्पधरं करम् ॥ वरदं दक्षिणं इस्तं वृषम्धिन तु कूर्परम् । कपाछं दक्षिणे हस्ते वामहस्तं प्रसारितम् ॥ दक्षिणे रौद्रदृष्टिस्स्यात् वामपाश्वे तु शीतलम् । दुकूलं चोरुमध्यस्यं सव्यं गुल्पमन्यकम् ।।

१ 'वरदं दक्षिणं हस्तमन्योऽक्षिशिरपूर्वक 'मिति पाठान्तरम् ।

२ 'सन्यं गुल्फन्तमन्यक 'मिति पाठान्तरम् ।

एवं समासतः प्रोक्तमर्धनारीश्वरं परम् ।
(अंग्रुमद्भेदागमे एकोनसप्ततितमपटले ॥)

उमार्धं वाममागं तु हरार्धं दक्षिणं वपुः ।
सजटामकुटं दक्षं शक्ष्यधिक्कितमप्रजाः ! ॥
करण्डमकुटं वाममङकेन समन्वितम् ।
छछाटं दक्षिणे मागे नयनार्धेन संयुतम् ॥
पत्रं तु वामकर्णे स्याद्वाछिकेनापि संयुतम् ।
सनक्रकुण्डलं सन्ये तं विना वाथ कारयेत् ॥
सन्ये टक्कामये हस्ते उत्पल्लं वामगे करे ।
देव्यध्यायोदितास्त्रं वा दर्पणासक्तलोचनम् ॥
उमामागं स्तनोपेतं चित्रवस्त्रपरिच्छदम् ।
न्याव्राजिनाम्बरं सन्यपादं कुञ्चितमिष्यते ॥
सुस्थितं वामचरणं नूपुरेणाध्यलङ्कृतम् ।
वामं मरतकामं स्यादक्षिणं मणिसन्निमम् ॥
चन्द्रशेखरवच्छेषं कर्तव्यं हि मुनीश्वराः ।
(उत्तरकामिकागमे षष्टितमपटले ॥)

दक्षिणार्घे हरं चैव वामार्घे पार्वती तथा । दक्षिणं कुञ्चितं पादं वामपादमृज्ञ स्थितम् ।। हरस्य दक्षिणे हस्ते कूपरं वृत्रके स्थितम् । प्रकोष्ठे शुकसंयुक्तं हरं परशुसंयुतम् ॥

वामे कटकहरतं तु दक्षिणे त्वभयं स्मृतम् । श्यामवर्णमुखां देवीं रक्तवर्णं हरं तथा ॥ व्याव्रचर्माम्बरं देवं पार्वतीं क्षीमधारिणीम् । (सुप्रभेदागमे चतुस्त्रिशत्तमपटले ॥)

अर्धनारिश्वरं वक्ष्ये सुस्थितं दक्षिणाङ्कितम् ।
कुञ्चितं वामपादं तु सर्वाभरणभूषितम् ॥
वामार्धं पार्वतीरूपं दक्षिणार्धं महेश्वरम् ।
अभयं परशुं दक्षहस्ते वामगतं भुजम् ॥
वृषस्य मूर्धिन विन्यस्तकूपैरं चारु सुन्दरम् ।
पुष्पधृक्षटकं त्वन्यं चतुर्भुजिमदं स्मृतम् ॥
(शिल्परने द्वाविंशपटले ॥)

अर्धनारिश्वरो देवः कथ्यते छक्षणान्वितः । दक्षिणं पुरुषाकारं वामं योषिन्मयं वपुः ॥ त्रिशूछं दक्षिणे हस्ते वामहस्ते च दर्पणम् । उत्पछं वा प्रकुर्वीत केयूरवळयान्विते ॥ कर्णे तु दक्षिणे नागं वामे कर्णे तु कुण्डळम् । जटाभारो दक्षिणे स्यादर्धचन्द्रार्धभूषितः ॥ कुन्तळान् कवरीभारान्वामभागेन विन्यसेत् । छळाटे छोचनस्यार्धं तिळकार्धं प्रकल्पयेत् ॥

विशालं दक्षिणं वक्षो वामं पीनपयोधरम् ।
द्वीपिचर्मपरीधानं दक्षिणं जघनस्थलम् ॥
वामे लम्बपरीधानं कटिस्त्रत्रयान्वितम् ।
वामस्य दक्षिणं पादं पद्मस्योपरि कल्पयेत् ॥
तस्यार्धं च तथा वामं नूपुरालङ्कृतं लिखेत् ।
(शिल्परत्नसंयोजिते करिंमश्चिद् ग्रन्थे ॥)

अर्थ देवस्य नारी तु कर्तन्या श्चमलक्षणा ।
अर्थ तु पुरुषः कार्यस्सर्वलक्षणभूषितः ॥
ईश्वरार्थे जटाजूटं कर्तन्यं चन्द्रभूषितम् ।
उमार्थे तिलकं कुर्यात् सीमन्तमलकं तथा ॥
मस्मोद्ध्लितमर्थे तु अर्थ कुङ्कमभूषितम् ।
नागोपवीतिनं चार्थमर्थं हारविभूषितम् ॥
वामार्थे तु स्तनं कुर्यात् घनं पीनं सुवर्त्तलम् ।
उमार्थे तु प्रकर्तन्यं सुबस्त्रण च वेष्टितम् ॥
मेखलां दापयेत्तत वज्जवेद्ध्यभूषिताम् ।
फर्थ्वलिङ्गं महेशार्थं सप्मेखलमण्डितम् ॥
पादं च देवदेवस्य समपद्योपरि स्थितम् ।
सालक्तकं स्मृतं वाममञ्जनेन(स्मञ्जीरेण?) विभूषितम् ॥

तिशूलमक्षसूत्रं च मुजयोस्सव्ययोस्सम्हाम् । दर्पणं चोत्पलं कार्यं मुजयोरपसव्ययोः ॥

(विष्णुधर्मोत्तरे ॥)

सवालेन्द्रुजटाभारमैशमधं तु दक्षिणम् ।
उमार्धं वामभागे तु सीमन्तातिलकालकम् ॥
नयनार्धं ललाटे तु संयुक्तं दक्षिणांशके ।
दक्षिणे कुण्डलं कर्णे वामकर्णे तु पत्रकम् ॥
कुटिलं पालिकां वामे टङ्काभयो च दक्षिणे ।
उत्पलं वामहस्ते तु केयूरकटकान्वितम् ॥
उमाशे तु स्तनं कुर्यात् वह(बह्वाः)कारघरं तु वा ।
श्रोण्यर्धं दक्षिणे शम्भोर्व्याप्तचर्मकृताम्बरम् ॥
उमार्धं कटिसूतान्तं चित्रवस्त्रपरिच्लदम् ।
न्पुरालङ्कृतं वामे सन्यपादं तु कुञ्चितम् ॥
आभङ्गेन तथा कुर्यात्सार्धनारीश्वरं वपुः ।
(पूर्वकारणागमे एकादशपटले ॥)

ह्येधेमृतिः ॥ अर्धनारिश्वरो ह्येवं ह्येर्धं श्रृणुत द्विजाः ! । प्राग्वत्कृत्वा महेशार्धं विष्णवर्धमितरत्र च ॥

भुजद्वययुतं शङ्ककटकस्तत्र संमतः । पीताम्बरसमोपेतं सर्वाभरणसंयुतम् ॥ हर्यर्धमेवं ब्रह्मादिभागं चैवं समाचरेत् । (उत्तरकामिकागमे षष्टितमपटले ॥

पीताम्बरघरं विष्णुं व्याघ्रचर्माम्बरं हरम् । विष्णुं किरीटसंयुक्तं शङ्करं तु जटान्वितम् ॥ स्यामवर्णं हरिं चैव शङ्करं युक्तरूपिणम् । हरिरधीमेदं प्रोक्तं मिक्षाटनमतः परम् ॥

(सुप्रभेदागमे चतुस्त्रिशत्तमपटछे॥)

अथ वक्ष्ये हरिहरं सुस्थितं समपादकम् । दक्षिणे त्वभयं वामे कटकं तूरुसंयुतम् ॥ परशुं दक्षिणे वामे शङ्कं तु परहस्तके । वाममर्धे हरिं कुर्याद्धरमन्यार्धमाचरेत् ॥ क्रमाच्छ्यामप्रवालामसुभयोचितभूषणम् । दक्षिणे व्युग्रदृष्टिस्स्याद्धामे शीतलनेत्रकम् ॥ किंचित्प्रकाशितोध्वीक्षं दक्षिणार्धे ललाटके । शिरश्चकसमायुक्तं तस्य लक्षणमुच्यते ॥ रद्धाञ्चलविज्ञालं तु तद्धानांशे गतं नम् (१) । सृदृतं चक्रवन्ततु पद्माकृतिरथापि वा ॥

शिरश्रकस्य नालस्य विस्तारं परिकीर्तितम् ॥

चकतारित्रभागैकं चक्रादाशिरसोऽन्तरम् ।
अप्राल्ललाटपट्टस्य शिरश्रकस्य नालकम् ॥

गुणाङ्गले तु कट्यूर्ध्वे चक्रनालस्थितिभवेत् ।
चक्राद् गुणांशमालम्ब्य पुष्पमाला तु मध्यमात् ॥

सर्वेषामि देवानां देवीनामेवमाचरेत् ।

(शिल्परत्ने द्वाविंशपटले ॥)

देवं हरिहरं वक्ष्ये सर्वपातकनाशनम् ।
दक्षिणे शङ्करस्यार्धमधं विष्णोश्च वामतः ॥
बालेन्दुभूषितः कार्यो जटाभारस्तु दक्षिणे ।
नानारत्नमयं द्रव्यं किरीटं वामभागतः ॥
दक्षिणं सर्पराजेन भूषितं कर्णमालिखेत् ।
मकराकारकं दिव्यं कुण्डलं वामकर्णतः ॥
वरदो दक्षिणो हस्तो दितीयश्यूलभृत्तदा ।
कर्तव्यो वामभागे तु शङ्कचक्रगदाधरौ ॥
दक्षिणे वसनं कार्यं द्वीपिचर्ममयं ग्रुभम् ।
पीताम्बरमयं भव्यं जघनं सव्यमालिखेत् ॥
वामपादः प्रकर्तव्यो नानारनिवभूषितः ।
दक्षिणाङ्कः प्रकर्तव्यो भुजगेन्द्रविभूषितः ॥

शीतांशुधवलः कार्यिदेशवभागो विचक्षणैः । अतसीपुष्पसंकाशो विष्णोर्भागो विरच्यते ॥ (शिल्परत्नसंयोजिते कस्मिश्चिद् प्रन्थे ॥)

कार्यं हरिहरस्यापि दक्षिणार्धं सदाशिवः । वाममर्धं हृषीकेशस्त्रेतनीलाकृतिः क्रमात् ॥ वरित्रशूलचकान्जधारिणो बाहवः क्रमात् । दक्षिणे वृषभः पाझ्वें वामभागे विहङ्गराट् ॥ (विष्णुधर्मोत्तरे ॥)

ईशार्धं पूर्ववत्प्रोक्तं विष्ण्वधें मकुटं नयेत् । वामे तु द्विभुजोपेतं केयूरकटकोज्वलम् ॥ स्यानक्रकुण्डलं कर्णे कटकं शङ्कहस्तकम् । अर्धपीताम्बरोपेतं भूषणेर्भूषणाहिकैः ॥ ऋज्वागतं तथा सर्व चन्द्रशेखरवत्कुरु । हरिरर्धमिदं प्रोक्तं सुखासनमथ शृणु ॥ (पूर्वकारणागमे एकादशपटले ॥)

कल्याणसुन्दरः।

अथ वक्ष्ये विशेषेण कल्याणसुन्दरं ततः। सुस्थितं वामपादं तु दक्षिणं कुश्चितं भवेत्॥

दक्षिणं पूर्वहस्तं तु.गौरीदक्षिणहस्तधृक् । वरदं वामहस्तं तु परहस्तद्वयोस्ततः ॥ दक्षिणे परञ्जं वामे धृतं कृष्णमृगं परम् । जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥ देहं प्रवाळवणीमं देवेशस्य विशेषतः । सब्ये श्यामनिभा देवी प्राग्वन्मानादिसंयुता ॥ उत्पन्नं वामहस्ते तु धृतं दक्षिणहस्तकम् । शम्मोईस्तेन संप्राह्यं लजालम्बाननान्विता ॥ पार्वत्यनुगता श्रीभूस्सर्वाभरणभूषित । हस्ताभ्यां संस्पृशेदेते गौर्यायास्तु कटीं द्विज ! ॥ देवाग्रे कारयेत्कुण्डे होमकर्म प्रजापतिः । शम्भोवैं स्तनसीमान्तं प्रजेश्सस्योदयं भवेत् ॥ चतुर्भुजं चतुर्वकं सर्वाभरणभूषितम् । कुण्डिका चाक्षमाला च वामदक्षिणतः परे ।। स्तुक्सूवी पूर्वहस्ती हो धृती वामेतरी कमात् । उत्तराभिमुखासीनः पद्मपीठे प्रजापतिः ॥ प्रागमौ देविदेवेशौ देवी देवस्य दक्षिणे। दक्षिणाभिमुखो विष्णुर्हीमस्योत्तरतस्थितः॥

शम्भोवें नासिसीमान्तं श्रेष्ठं अ.....स्तनान्तकम् । श्यामवर्णं सममक्तं शङ्खचकं परे करे ॥ हिरण्यकरकेणापः पूर्वहस्तद्वयोरिप । सङ्ग्रह्म वरदे हस्ते दचादुकपूर्वकम् ॥ अनादिगोत्रसम्भूतस्स शिवः परमेश्वरः । आदिगोत्रामिमां गौरीं तवैवास्माददाम्यहम् ॥ इत्युक्तवा वरदे हस्ते दचाद्भक्त्योदकं हरिः । अष्टिविद्येशलेकेशास्सिद्धयक्षगणादयः ॥ ऋषयश्चैव गन्धवी मातरश्चान्यदेवताः । तत्तच्लिक्तसमोपेता हृदयेऽङ्गिलसंयुताः ॥ सम्भान्तमनसोपेतास्संवीक्ष्य परितस्थिताः । एवं कल्याणमूर्तिस्तु अर्धनारीश्वरं ततः ॥ (अंग्रमद्भेदागमेऽष्टष्टप्टले ॥)

जटामकुटसंयुक्तश्चन्द्राधेक्ठतशेखरः । त्रिटक् चतुर्भुजश्चेव नवयोवनगष्टुतः ।। सममङ्गयुतो देवः स्थानकस्थः प्रकीर्तितः । सकुश्चत्सन्यसत्पादस्थितसन्येतराङ्गिकः ॥

^{9 &#}x27;शम्भोर्वे नासिसीमान्तं श्रेष्ठायामं स्तनान्तक' मिति पाठान्तरम् । एतदनन्तरं 'ययोर्मध्येऽष्टवाभाज्यं नवधात् केशवोदयम् ' इत्यादर्शान्तरे वर्तते । २ 'नवयौवनगर्वित ' इति पाठान्तरम् ।

इन्दुशेखरहस्ताभपरहस्तद्वयान्वितः । जलसङ्ग्रहणे योग्यवरवामकरान्वितः ॥ स्वदक्षिणगृहीतो वा दक्षहस्तः प्रसन्नधीः । पूर्ववत्कथितं देव्या मानं विप्रोत्तमास्त्विह ॥ देवीदगास्यचिबुककक्षचूचुकमानता । तदेव्यपरभागस्था श्रीदेवी सर्वलक्षणै: ॥ युक्ता देविकटिस्पृष्टकराभ्यामपि संयुता । देवोचदशभागैकभागादेकादशावि ॥ भागमानयुतः श्यामः किरीटमकुटान्वितः । प्रहीतशङ्कचकश्च हस्ताभ्यां धृतयापि च १।। तोयकुण्डिकयोपेतो विष्णुरेष उदाहृतः। तद्धें दक्षिणं इस्तं धारापाताय कल्पितम् ॥ हरेरुक्तप्रमाणेन ब्रह्माणमपि कार्येत् । चतुर्मुखं चतुर्बाहुं जटामकुटमण्डितम्॥ होमोन्मुखं प्रसन्नं तं कुङ्कमक्षोदसनिमम्। मौङ्जीमेखलयोपेतं सोपवीतोत्तरीयकम् ॥ वामेतरकरावृथ्वीं कमण्डल्वक्षधारकौ । वराभयकरौ पूर्वी स्यातां तौ दक्षिणेतरौ ॥

९ 'धृतवापि च ' इति पाठान्तरम् ।

स्चिपादिकियो(स्चिपताकयो १)पेतावन्यौ तु कटकामुखौ । व्रह्मरूपिति ख्यातं तथा पद्मासनस्थितम् ॥ देवस्याङ्गुलमानेन द्वाविशत्यङ्गुलो भवेत् । अग्निकुण्डस्य विष्कम्भाक्षिमेखलयुतस्य च ॥ मेखलैकाङ्गुला प्रोक्ता प्रत्येकं मुनिपुङ्गवाः ! । द्वादशाङ्गुलविस्तारदैध्यो सा सप्तजिह्नकः ॥ पञ्चजिह्वायुतो वाग्निः कुण्डमध्यस्थितस्वयम् । (उत्तरकामिकागमे अष्टपञ्चशत्तमपटले ॥)

अथ कल्याणम्तस्तु छक्षणं सर्वमङ्ग्छम् ।
सुस्थितं वामपादं तु दक्षिणं कुञ्चितं भवेत् ।।
दक्षिणं पूर्वहस्तं तु गौरीदक्षिणहस्तधृक् ।
वरदं वामहस्तं तु परहस्तद्वये तथा ॥
दक्षिणे परद्युं वामे तथा कृष्णमृगं परम् ।
जटामकुटसंयुक्तं सर्वाभरणभूषितम् ॥
देहं प्रवाछवर्णाभं देवेशस्य विशेषतः ।
तत्र श्यामनिभा देवी प्राग्वन्मादिन(मानादि?)संयुता ॥
उत्पर्छं वामहस्ते तु धृत्वा दक्षिणहस्तकम् ।
शम्भोईस्तेन सङ्गाद्धं छज्जाभरणसंयुता ॥

१ 'स्रवपातकरोपेता ' विति पाठान्तरम् ।

पार्वतीमनुगा श्रीभृस्सवीभरणभूषिता । हस्ताभ्यां संस्पृशेदेवं गौरीमपि करद्वये॥ देवाग्रे कारयेत्कुण्डे तत्र होमं प्रजापतिः । शम्भोवें स्तनसीमान्तं प्रजेशस्योदयं तथा ॥ चतुर्भुजं चतुर्वकं सवीमरणभूषितम्। प्रागमो देविदेवेशो देवी देवस्य दक्षिणे ॥ दक्षिणाभिमुखो विष्णुर्होमस्योत्तरदिक्स्थितः । शम्भोवें नाभिसीमान्तं श्रेष्ठं स्तनतलोन्नतम् ॥ कन्यतं(सं?) तु तयोर्मध्ये पूर्ववन्नवधा स्मृतम् । श्यामवर्णसमायुक्तं शङ्कचन्नौ परे करे ॥ हिरण्यकरकेणापः पूर्वहस्तद्वयेन तु । संगृह्य वरदे हस्ते दद्यादुकपूर्वकम् ॥ अष्टलोकेशविद्येशास्सिद्धयक्षगणादयः। ऋषयश्चेव गन्धर्वा मातरश्चान्यदेवताः ॥ तत्तच्छित्तिसमोपेता हृदयाङ्गालेसंयुताः । संभ्रान्तमनसोपेतास्संबीक्ष्य परितस्थिताः ॥ (शिल्परःने द्वाविंशपटछे ॥)

सचन्द्रार्धजटामौलिसौम्यं प्रथमयौवनम् । चतुर्भुजं त्रिनेत्रं च हारकेयूरमूषितम् ॥

मेखलोदरबन्धं च क्षीमवस्त्रधरं ग्रामम्। वासकिः कुण्डलं काश्ची तक्षको हारपुष्करम् ॥ किं च त्रिभिक्किं कायं दक्षपादं तु कुञ्चितम्। वरदं वामहस्तं तु कृष्णापरञ्चहस्तकम् ॥ देवस्य दक्षहस्ते तु देवीहस्तं तु संयुतम् । नास्यन्तं वापि चास्यान्तं हिकासूत्रसमं तु वा ॥ पीनोर:पीतगन्धां (पीनगण्डां) च पीनस्तनसमन्विताम् । द्विबाहुकां द्विनेत्रां च सर्वाभरणभूषिताम् ॥ दुकूछवसनां देवीं कुर्यादेवस्य सव्यके। देवस्यायाममानं तु विभजेद् द्वादशाङ्गुलम् ॥ रुद्रांशं वा नवांशं वा वस्वंशं वैकहीनकम्। आयामं तद्धरेः प्रोक्तं तस्य बाह्नसमन्वितम् ॥ चिबुकान्तं वाथ कक्षान्तं छक्ष्म्यायामं प्रकीर्तितम् । विष्णुबिम्बसमं वापि तद्वस्वंशैकहीनकम् ॥ सप्तभागैकहीनं वा रसांशैकविहीनकम् । अजायाममिदं तस्य चतुर्भागैकभागता ॥ अग्निज्वालोच्छ्यं प्रोक्तं तस्यार्धं विस्तृतं भवेत् । देवीलक्षणमेवं स्यालुक्ष्मयाश्च लक्षणं शृणु ॥ नागहस्तसमौ बाह्न केयूरकटकोज्वलौ । शोभनाम्बरसंपना श्रोणी च विपुछा तथा ॥

मेखळा अक्षिसूत्राङ्का उमापार्थेवगार्थता (१)। एवं लक्ष्मीस्समाद्भ्याता विष्णुरूपमथोच्यते ॥ किरीटमकुटोपेतं कटिसूत्रोदरबन्धनम्। केयूरकटकं चैव यज्ञसूत्रसमन्वितम् ॥ व्मबसूत्रसमायुक्तं पीताम्बरसमायुतम् । मकरंकुण्डलोपेतं श्रीवत्सं वक्षसि स्थितम् ॥ शङ्खचत्रधरं कुण्डं हस्तद्वयेन धारिणम् । जलधारोन्सुखं किंचिद्रकेणैव समायुतम् ॥ विष्णुरूपं समाद्यातं ब्रह्मरूपमथ शृणु । चतुर्भुजं(भुंखं?) चतुर्बाहुं कमण्डल्वक्षधारिणम् ॥ यज्ञसूत्रोत्तरीयं तु जटामकुटसंयुतम्। सन्यहस्तेऽक्षमाळां च वामहस्ते कमण्डल्लम् ॥ स्तृवं दक्षिणहस्ते तु पताका वामहस्तके। अम्बुजासनकासीनं ब्रह्माणं होमसंमुखम् ॥ एवं वैवाह्यमुदिष्टमुमया सहितं शृणु । (पूर्वकारणागमे एकादशपटले ॥)

वृषवाहनमूर्तिः । वृषवाहनमूर्तेस्तु लक्षणं वक्ष्यतेऽधुना । दक्षिणं सुस्थितं १ पादं वामपादं तु कुश्चितम् ॥

१ 'स्वस्तिक' मिति पाठान्तरम्।

वृषस्य मस्तकोध्वे तु न्यसे (स्ये?) द्वे वामकूर्परम् । हिकासूत्रादधो विप्र! कला वा द्विनेवाङ्गलम् ॥ तस्मादासनसीमकं वृषस्योच्छ्यं ख्यातम् । पक्षषोडशमात्रं वा नतं तत्सिहकर्णवत् ॥ वक्रदण्डायुधं तस्मिन् कल्पयेतु चलाचलम् । स्थिताङ्क्षिजानूर्ध्वसीमाद्भिकासूत्रान्तम् ॥ कनिष्ठिकापरीणाहमग्रं वक्रत्रयान्वितम् । लोहजं दारुजं वाथ वक्रदण्डैवमाचरेत् ॥ परहस्तद्वयोश्चेव टङ्ककृष्णमृगं धरेत्। टङ्कं दक्षिणहस्ते तु वामहस्ते मृगं धरेत्॥ जटामकुटसंयुक्तं जटाभारं तु लिम्बतम् । जटाबन्धशिरो वापि कर्तुरिच्छावशान्त्रयेत् ॥ सर्वाभरणसंयुक्तं रक्तामं रक्तवाससम् । वामपार्श्वे खु(ह्य ?)मादेवी दक्षिणे वा विशेषतः ॥ सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम्। उत्पर्छं दक्षिणे हस्ते वामहस्तं प्रसारितम् ॥

^{9 &#}x27;वामकोर्परलम्बस्या तस्मादास्तनसीमकम् । वृषभस्योच्छ्यं ख्यातं पादस्थाकघीताङ्गुलम् । 'इति पाठान्तरम् ।

स्त्रीमानोक्तविधानेन उमादेवीं तु कारयेत् ।

वृषवाहनमाख्यातं नृत्तमूर्तिमथ शृणु ॥

(अंशुमद्भेदागमे चतुष्वष्टपटले ॥)

वृशारूढप्रतिष्ठां तु वक्ष्ये तल्लक्षणान्विताम् ।
चतुर्भुजिल्लिनेत्रस्तु जटामकुटसंयुतः ॥
परश्चर्दक्षिणे हस्ते वामहस्ते मृगो भवेत् ।
पूर्वदक्षिणहस्तस्तु कटको वक्रदण्डयुक् ॥
अस्य सञ्यप्रकोष्ठं तु विन्यसेदृष्मस्तके ।
स हस्तो हंसपक्षो वा पतकाधोमुखस्तु वा ॥
तन्मध्यमाङ्गुङाश्रेण नामिसूत्रसमं भवेत् ।
तस्यैवा दक्षिणे देवीं कारयेल्लक्षणान्विताम् ॥
अथ स्वदक्षिणे गौरीयुक्तो वा मूर्त्यपेक्षया ।
आयुषव्यतिरिक्तैस्स्वेरङ्गेस्तु विपरीतकैः ॥
संयुक्तो वा वृषारूढस्वेवं मुक्तिप्रदो भवेत् ।
पृष्ठस्थो वृषमः कार्यो देवजानूरकोच्छ्यः ॥
मेढ्रान्तो नामिसीमान्तक्शेषं सर्वं तु पूर्ववत् ।
(उत्तरकामिकागमे द्विषष्टितममटले ॥)

वृषारूढमथो वक्ष्ये वृषमं पृष्ठतस्थितम् । उमारुद्रौ स्थितौ कृत्वा कूर्परं वृषमस्तके ॥

मृगं परशुसंयुक्तं कर्तव्यं वृषवाहनम् । (सुप्रभेदागमे चतुस्त्रिशत्तमपटले ॥)

दक्षिणं सुस्थितं पादं वामपादं तु कुञ्चितम् ।

वृषस्य मस्तकोध्वें तु न्यस्येद्वे वामकोर्परम् ॥

तस्य दक्षिणहस्ते तु वऋदण्डमुदाहृतम् ।

कानिष्ठाङ्कुळिपरीणाहं मध्ये वऋत्रयान्वितम् ॥

ळोहजं दारुजं वापि वऋदण्डं प्रकल्पयेत् ।

परहस्तद्वयोश्चेव टङ्कं कृष्णमृगं न्यसेत् ॥

जटामकुटयुक्तं वा जटामारं तु लम्बतम् ।

जटावन्धशिरो वापि कर्तरिम्ना(कर्तुरिच्छा?)नुसारतः ॥

सर्वाभरणसंयुक्तं रक्ताभं रक्तवाससम् ।

वामपार्श्वे तु वा देवी दक्षिणे वा विशेषतः ॥

सुस्थितं दक्षिणं पादं वामपादं तु कुञ्चितम् ।

उत्पर्लं दक्षिणे हस्ते वामहस्तं प्रलम्बितम् ॥

(शिल्परत्ने द्वाविशपटले ॥)

गौरी श्वरौ स्थितौ पीठे वृषमं पृष्ठति स्थितम् । तिनेत्रं चतुर्भुजं चैव जटामकुटसंयुतम् ॥ दिव्याम्बरधरो देवस्सवी मरणभूषितः । परशुं दक्षिणे हस्ते वामे कृष्णसमन्वितम् ॥

कटकं दक्षिणे हस्तं वृषभस्यैव मस्तके । वामहस्ते प्रकाष्ठं तु स्थापितं कुरु बुद्धिमान् ॥ तस्यैव वामभागे तु देवीं कुर्याद्विचक्षणः । वृषास्टढमिदं प्रोक्तं त्रिपुरारिं श्रृणुष्वथ ॥ (पूर्वकारणागमे एकादशपटछे ॥)

विषापहारमूर्तिः ।

एकवक्तं त्रिनयनं जटामकुटसंयुतम् ।

चतुर्बाहं सुरक्तं समृगं परशुधारिणम् ॥

दक्षहस्ते गरं धृत्वा पानोन्मुखमदेक्षणम् ।

वरदं वामहस्ते तु सर्वाळङ्कारसंयुतम् ॥

देवस्य वामपार्श्वे तु देवीं चैव तु कारयेत् ।

रयामां द्विनेत्रां द्विमुजां त्रिमङ्गीं

सञ्यापसञ्यस्थितकुञ्जिताङ्किम् ।

कण्ठे निपीड्यस्थितसञ्यळम्बां

चिन्ताकुळामीश्वरतुष्टिदात्रीम् ॥

पीतवस्त्रां द्विनयनां वाञ्ळितार्थफळप्रदां ।

(श्रीतत्विनधौ ॥)

अथातस्संप्रवक्ष्यामि विषापहरणेश्वरम् । चतुर्भुजं त्रिनेतं च किञ्चिदंष्ट्रकरालनम् (क ?) ॥

जटारत्निमं विद्यात् पूर्णचन्द्रिनमाक्तिम् । त्रिश्र्ष्ठं गण्डिकां चैव गोकणोक्ति दक्षिणे ॥ कपालं वामहस्ते च वामे गौरीसमायुतम् । वामपादं तु शयनं लिचतं सन्यपादकम् ॥ महोक्षस्थं महाभीमं कालकूटविषाशनम् । कण्ठमध्ये महाकालमाबध्य गौरिपाणिना ॥ व्याघ्रचर्माम्बर्धरं किङ्किणीमालयावृतम् । वृश्चिकाभरणोपेतं सर्वाभरणभूषितम् ॥ एवं महेश्वरं ध्यात्वा प्रतिष्ठां साधकोत्तमः ।

(उत्तरकारणागमे ॥)

सदाशिवादिमूर्तयः ।



सदाशिवादिमूर्तयः।

सद्।शिवः ।

सदेशस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
द्रव्यैश्शिलादिभिः कुर्य्यात्पूर्वोक्तेस्तं विशेषतः ॥
बद्धपद्मासनं श्वेतं स्थितं पत्र्वास्यसंयुतम् ।
पिङ्गलाभजटाचूडं (ज्रृटं?) दशदोर्दण्डमण्डितम् ॥
अभयं च प्रसादं च तथा शक्ति त्रिशूलकम् ।
खट्टाङ्गं दक्षभागस्थैर्वहन्तं करपल्लवेः ॥
मुजङ्गं चाक्षमालां च डमरुं नीलपङ्कजम् ।
बीजापूरं(बीजपूरं?) च वामस्थैर्वहन्तं सुप्रसन्नकम् ॥
अर्चनाध्यायसंसिद्धध्यानान्तरयुतं तु वा ।
इच्लाज्ञानिक्रयाशक्तित्रयसंकृप्तलोचनम् ॥
ज्ञानचन्द्रकलायुक्तं कलावर्षोपलिक्षतम् ।
बह्मसूत्रादिकं कार्य्यं सुवेशः प्रतिमोदितम् ॥
एवं सदाशिवः कार्यो मनोन्मन्या समन्वितः ।
(उत्तरकामिकागमे त्रिचत्वारिंशत्तमपटले ॥)

महासदाशिवमूर्तिः ।

प्रसन्तपञ्चविशकस्फुटाननं जटाधरं सुपञ्चसप्ततीक्षणं कपोलकुण्डलाङ्कितम् ।

शतार्धहस्तभूषितं वराभयान्वितं सितं सुजङ्गभूषणं परं भजे महासदाशिवम् ॥

(मानसारे ॥)

ईशानादयः ।

ईशस्तत्पुरुषाघोरवामजातऋमेण तु ।

सितपीतऋष्णरक्ताश्चतुर्वणीः प्रकीर्तिताः ॥

पञ्चवकारसमृतास्सर्वे दशदोर्दण्डभूषिताः ।

खङ्गखेटधनुर्बाणकमण्डल्वक्षसूत्रिणः ॥

वराभयकरोपेताश्शूलपङ्काजपाणयः ।

(विष्णुधर्मोत्तरे ॥)

ईशानः ।

ग्रुद्रस्फटिकसङ्काशो जटाचन्द्रविभूषितः ।

अक्षत्रिशूळहस्तश्च कपाळं वामतोऽभयम् ॥

(रूपमण्डने ॥)

वेदाभयेष्टाङ्करापाराटङ्कर्तपालढकाक्षरात्र्यपाणिः।

सितवुतिः पञ्चमुखोऽवतान्मामीशान ऊर्ध्वं परमप्रकाशः ॥

(शैवे कारणागमे ॥)

तत्पुरुषः।

पीताम्बरस्तत्पुरुषः पीतयज्ञोपवीतवान् ।
मातुल्जिङ्गं करे वामेऽक्षमाला दक्षिणे तथा ॥
(रूपमण्डने ॥)

प्रदीत्तविद्युत्कनकावभासो विद्यावराभीतिकुठारपाणिः । चतुर्भुखस्तत्पुरुषस्त्रिनेत्रः प्राच्यां स्थितो रक्षतु मामजस्रम् ॥ (शैवे कारणागमे ॥)

अघोरः ।

दंष्ट्रकराल्वदनं सर्पशीर्षं त्रिलोचनम् ।

रुण्डमालाधरं देवं सर्पकुण्डलमण्डिताम् ॥

मुजङ्गकेयूरधरं सर्पहारोपवीतिनम् ।

यो वस्ते किटसूत्रं च गले वृश्चिकमालिकाम् ॥

नीलोत्पल्दलश्यामं अतसीपुष्पसित्रमम् ।

पिङ्गाक्षं पिङ्गजिटलं शशाङ्गक्रतशेखरम् ॥

तक्षकः पुष्टिकश्चेव पादयोस्तस्य नूपुरौ ।

अघोररूपकं कुर्यात्कालरूपिनवापरम् ॥

महावीर्यं महोत्साहमध्बाहुं महाबलम् ।

त्रासयन्तं रिपोस्सङ्गं निवेशो यत्र भूतले ॥

खट्टाङ्गं च कपालं च खेटकं पाश एव च ।

वामहस्तेषु कर्तव्यिमदं शस्त्रचतुष्ट्यम् ॥

त्रिश्र्लं परशुः खङ्गो दण्डश्वेवारिमर्दनः । शस्त्राण्येतानि चत्वारि दक्षिणेषु करेषु च ॥ (रूपमण्डने)

कुठारखेटाङ्कशपाशरूलकपालढकाक्षगुणान्दधानः । चतुर्मुखो नील्रुचिस्त्रिनेत्रः पायादघोरो दिशि दक्षिणस्याम् ॥ (शैवे कारणागमे॥)

वामदेवः ।

रक्ताम्बरघरं देवं रक्तयज्ञोपवीतिनम् । रक्तोण्णीषं रक्तनेत्रं रक्तमाल्यानुलेपनम् ॥ जटाचन्द्रघरं कुर्यात्त्रिनेत्रं तुङ्गनासिकम् । वामदेवं महाबाहुं खङ्गखेटकधारिणम् ॥ सर्वालङ्कारसंयुक्तं रक्तकुण्डलधारिणम् ।

(रूपमण्डने ॥)

वराक्षमाळामयटङ्कहस्तस्सरोजिकङ्कसमानवर्णः । त्रिळोचनश्चारुचतुर्मुखो मां पायादुदीच्यां दिशि वामदेवः ॥ (शैवे कारणागमे ॥)

सद्योजातः ।

शुक्काम्बरघरं देवं शुक्कमाल्यानुलेपनम् । जटाभारयुतं कुर्याद्वालेन्दुकृतशेखरम् ॥

त्रिलोचनं सौम्यमुखं कुण्डलाभ्यामलङ्कृतम् । सद्योजातं महोत्साहं वरदाभयपाणिकम् ॥ (रूपमण्डने)

कुन्देन्दुशङ्कस्फिटिकावभासो वेदाक्षमालावरदाभयाङ्कः । त्रयक्षश्चतुर्वक उरुप्रभावस्सचोऽधिजातोऽबतु मां प्रतीच्याम् ॥ (शैवे कारणागमे॥)

महेश: ।

पश्चम्धं चतुर्वकं नेत्रैद्वादशिमयुंतम् ।
चतुरास्यं चतुर्वासी वसुश्रोत्रं चतुर्गळम् ॥
तनुरेतद्विपादं हि सायुधं दशबाहुकम् ।
ग्रुद्धस्फिटिकसङ्काशं सूर्यकोटिसमप्रभम् ॥
चन्द्रांग्रुहिमशीतं च सर्वाभरणभूषितम् ।
ग्रुक्काम्बरधरं देवं ग्रुक्कयज्ञोपवीतिनम् ॥
अभयं शूळपरशुं वक्रं खद्गं च दक्षिणे ।
खेटकाङ्करापाशं च घण्टां वरदवामके ॥
कुर्यादेवं महेशं तु शक्तेस्तु छक्षणं शृणु ।
चतुर्भुजां त्रिनेत्रां च सर्वाछङ्कारसंयुताम् ॥
नितम्बतटविस्तीर्णां मध्यक्षामां स्तनोन्नताम् ।
दिक्षिणे चोत्पछोपेतां वामहस्ते स्नजं धरीम् ॥

वरदाभयहस्तां वै दुक्छवसनान्विताम् ।
करण्डमकुटोपेतामीश्वरस्य तु वामके ॥
पीठे चैकासने युक्तां तत्प्रभामण्डले स्थिताम् ।
चन्द्राकांग्निप्रतीकाशां जगन्मङ्गलकारकाम् ॥
कारयेदीश्वरीमेवं वामादीनां श्रृणुष्विहि ।
(सुप्रभेदागमे चतुः स्त्रिशत्तमपटले ॥)

रुद्राः ।

चतुर्भुजास्त्रिनेत्राश्च जटामकुटमण्डिताः ।

ग्रुक्कवस्त्रधरास्तर्वे शुक्कवर्णाः प्रकीर्तिताः ॥

सर्पादस्थानकास्तर्वे पद्मपीठोपिर स्थिताः ।

सर्वाभरणसंयुक्ताः सर्वपुष्पैरळङ्कृताः ॥

अभयं परशुं सन्ये कृष्णं वरद वामके ।

महादेविश्वावो रुद्रः शङ्करो नीळळोहितः ॥

ईशानो विजयो भीमो देवदेवो भवोद्भवः ।

कपाळीशश्च विज्ञेया रुद्रा एकादशाः (१) पराः ॥

(अंग्रुमद्भेदागमे एकोनपञ्चाशपटळे ॥)

अजः।

अथ रहान् प्रवक्ष्यामि बाहुषोडशकान्वितान् । अजनामा महारहो धत्ते श्रूलमथाङ्कशम् ॥

कपालं डमरुं सर्पं मुद्गरं च सुदर्शनम् । अक्षस्त्रमधो दक्षे तथा वामे कराष्टके ।। तर्जनीमूर्ध्वतस्तत्र खट्टाङ्गं तदधःकरे । गदां च पट्टिशं घण्टां शक्तिपरश्चकुण्डिकाः ॥

एकपादः।

एकपादाभिधो विश्रत् क्ष्वेडादः स्याद्वहन् शरम् ।

चक्रं डमरुकं शूळं मुद्गरं तदधो वरम् ॥

अक्षस्त्रमधो वामे खट्टाङ्गं चोर्ध्वहस्तके ।

धनुर्घण्टां कपाळं च कौमुदीं तर्जनीं घटम् ॥

परश्चं चक्रमाधत्ते कमाद्वाह्वष्टके त्विति ।

अनेकभोगसंपत्तिं कुरुते यजनात्सदा ॥

(विश्वकर्मशास्त्रे ॥)

ध्यायेत्कोटिरविप्रभं त्रिनयनं शीतांशुगङ्गाघरं

हस्ते टङ्कमृगं वराभयकरं पादैकयुक्तं विभुम् ।
शंभोदेक्षिणवामकक्षमुजयोर्ब्रह्माच्युताम्यां स्थितं

तत्तछक्षणमायुधेः परिवृतं हस्तद्वयाख्यांजलिम् ॥

ब्रह्माण्डप्रलये सुसंस्थितपदं ब्रह्माण्डमध्यस्थितं

ह्येवं लक्षणसंयुतं पुरहरं पादैकमूर्तीकृतम् ।

एकपादमिति ख्यातं सुखासीनम् । रक्तवर्णः । पक्षान्तरे श्वेतवर्णीऽपि प्रसिद्धः ।

(श्रीतत्त्वनिधौ ॥)

अहिर्बुध्नः ।

अहिर्जुश्नो गदां चक्रं चासिं डमरुमुद्गरौ । शूलाङ्कराक्षमालाश्च दक्षोर्ध्वाधःकरैः क्रमात् ॥ तोमरं पष्टिशं चर्म कपालं तर्जनीं घटम् । शक्ति परशुकं वामे दक्षवद्धारयत्यसिम् ॥

विरूपाक्षः।

विरूपाक्षस्ततः खङ्गं शूळं डमरुकाङ्कशौ। सपै चक्रं गदामक्षसूतं विभ्रत्कराष्ट्रके॥ खेटं खट्टाङ्गकं शक्ति परशुं तर्जनी घटम्। घण्टाकपाळकौ चेति वामोर्ध्वादिकराष्ट्रके॥

रेवतः

रेवतो दक्षिणे चापं खङ्गरूलं गदामहिम् । चक्राङ्कुशाक्षमालास्तु धारयन्नूर्ध्वमादितः ॥ धनु(धनुः १)खेटं च खट्टाङ्गं घण्टातर्जनिकां ततः । परशुं पष्टिशं पात्रं वामबाह्च[ष्टः]केऽकेवत् ॥ सर्वसंपकरोत्थेष (संपत्करो ह्येष १) जायते वार्चनाद्भशम् ।

हर: |

हराख्यो मुद्गरं चैव डमरं शूलमङ्कशम्। गदासपीक्षसूत्राणि धारयन् दक्षिणोर्ध्वतः॥ पिट्टशं तोमरं शक्तिं परशुं तर्जनीं घटम्। खट्टाङ्गं पिट्टकां चेति वामोर्ध्वादिक्रमेण तु॥

बहुरूपः।

बहुरूपो दधदक्षे डमरं च सुदर्शनम् । सपं शूलाङ्कशौ चैव कौमुदीं जपमालिकाम् ॥ घण्टाकपालखट्टाङ्गं तर्जनीं कुण्डिकां धनुः । परशुं पट्टिशं चैव वामोर्ध्वादिकराष्टके ॥

त्र्यम्बकः ।

त्र्यम्बकोऽपि दधचकं डमरुं मुद्गरं शरम् । शूलाङ्कुशाहिजाप्यं च दक्षोध्वीदिक्रमेण हि ॥ गदाखट्टाङ्गपात्राणि कार्मुकं तर्जनीघटौ । परशुं पट्टिशं चैव वामोर्घ्वीदिकराष्टके ॥

सुरेश्वरः ।

सुरेश्वरो हि डमरं चकं शूलाङ्कशावि । शरं च मुद्गरं चापं दक्षबाह्वष्टके त्विति ॥ पङ्कजं परशुं घण्टां पिट्टशं तर्जनीं धनुः । खट्वाङ्गं कारयेत्पात्नं वामेऽष्टकरपछुवे ॥

जयन्तः ।

जयन्तो दशमो रुद्रोऽध्यङ्कशं चक्रमुद्गरौ । शूलाहिडमरुं बाणमक्षसूत्रं यमे त्विति ॥ गदाखट्टाङ्गपरशुं कपालं शक्तिं तर्जनीम् । घनुः कुण्डीमथोर्घ्वीदिवामबाह्वष्टके दघत् ॥

अपराजितः ।

अथापराजितो दक्षे तोमरं खङ्गमङ्कुराम् ।
शूलाहिचक्रडमरुमक्षमालां दधक्कमात् ॥
शाक्तं खेटं गदां पात्रं तर्जनीं पिट्टशं कजम् ।
धण्टामुत्तरतश्चाथ धारयन्ध्वमादितः ॥
अजैकपादहिर्बुध्नो विरूपाक्षश्च रेवतः ।
हरश्च बहुरूपश्च त्र्यम्बकश्च सुरेश्वरः ॥
रुद्रा एकादश प्रोक्तां जयन्तश्चापराजितः ।

(विश्वकर्मशास्त्रे॥)

मृत्युश्जयः।

कपालमालिनं श्वेतं शशाङ्कत्रतशेखरम् । व्याद्यचर्मघरं मृत्युङ्गयं नागेन्द्रभूषितम् ॥ त्रिशूलमक्षमाला च दक्षयोः करयोस्स्मृतः । कपालं कुण्डिकां वामे योगमुद्राकरद्वयः ॥

किरणाक्षः।

चतुर्भुजो महाबाहुः शुक्रपादाक्षपाणिकः । पुस्तकाभयहस्तोऽसौ किरणाक्षस्रिङोचनः ॥

श्रीकण्ठः ।

चित्रवस्त्रघरं कुर्याचित्रयज्ञोपवीतिनम् । चित्ररूपं महेशानं चित्रैश्वर्यसमन्वितम् ॥ चतुर्बाहुं चैकवक्तं सर्वाळङ्कारभूषितम् । खङ्गं धनुः शरं खेटं श्रीकण्ठं विभतं भुजैः ॥

(रूपमण्डने ॥)

विद्येश्वराः ।

दिग्वर्णा जटिलस्त्र्यक्षाश्शरित्रश्लघारिणः ।
पुटाङ्गलिकरास्सर्वे विद्येशाश्चैकवक्षकाः ॥
अनन्तश्च त्रिमूर्तिश्च सूक्ष्मः श्रीकण्ठ एव च ।
शिवश्शिखण्ड्येकनेत्र एकदृश्च ते क्रमात् ॥

(विष्णुधर्मोत्तरे ॥)

अनन्तेशस्तथा सृक्ष्मिश्चित्रोत्तमश्चैकनेत्रकः ।
एकरुद्धिमृतिश्च श्रीकण्ठश्च शिखण्डिनः ॥
अप्रविद्येश्वरा होते त्रिनेत्राश्च चतुर्भुजाः ।
अमयंवरदोपेताष्टङ्कशूळधरास्तथा ॥
रक्तकुन्दस्तथा नीलं पीतं कृष्णं च कुङ्कुमम् ।
अरुणं भिन्नाञ्जनप्रख्यं क्रमाद्विद्येशवर्णकम् ॥
जटामकुटसंयुक्ता उपवीतसमन्विताः ।
सर्वाभरणसंयुक्ताश्चान्तवक्षसमन्विताः ॥
विद्येशाक्वितरेवं स्याद् दिक्पालाक्वितरुच्यते ।
(पूर्वकारणागमे चतुर्देशपटले ॥)

अनन्तः ।

अनन्तश्चतुर्भुजस्तौम्यस्तर्वाभरणभूषितः । जपापुष्पनिभाकारः करण्डमकुटान्वितः ॥

सितवस्त्रघरः शान्तिस्त्रिनेत्रः पद्मसंस्थितः । अभयवरदोपेतो गङ्गा(टङ्कः ?)शूळघरश्छिचिः ॥

त्रिमृतिः । एकरुद्रमिवात्रेव त्रिमृर्ति चैव कारयेत् । (अंग्रुमद्भेदागमे एकोनपञ्चाशपटले ॥)

रक्तवर्णस्तिनेत्रश्च वरदाभयहस्तकः ।
कृष्णापरशुसंयुक्तो जटामकुटमण्डितः ॥
ऋष्वागतस्तथैकेन पादेनापि समन्वितः ।
दक्षिणोत्तरयोश्चेव पार्थयोरुभयोरपि ॥
कटिप्रदेशादुर्वे तु ब्रह्मविष्णूर्ध्वकाययुक् ।
स्त्रीमानवत्तयोर्भानं ब्रह्मविष्ण्योस्तु करुपयेत् ॥
ऋताङ्गिष्णुटावेकपादयुक्तौ च वा मतौ ।
अथवा शिविङ्गिस्य पार्श्वयोन्तर्गतौ कृतौ ॥
अथवा तौ पृथक् स्थाप्यावेकविष्टरमास्थितौ ।
अथवा मध्यमे िङ्गं पृथगाङ्यसंस्थितम् ॥
तस्य सव्येऽप्यसव्ये च ब्रह्मविष्णू तथा मतौ ।
पृथग्धामस्थिता वैक्षधामस्था वा त्रिमूत्यः ॥
संश्चिष्टधामयुक्ता वा ब्रह्मविष्णुशिवा मताः ।
पूर्वास्याः पश्चिमास्या वा परिवारादिसंयुताः ॥

त्रतिमालक्ष्मणानि ।

भिन्नप्राकारगा वापि एकप्राकारसंस्थिताः ।
नृत्तमूर्त्यादिदेवा वा स्थापनीयास्तु मध्यमे ॥
एवं रुक्षणमादिष्टं प्रतिष्ठाविधिरुच्यते ।

(उत्तरकामिकागमे एकषष्टितमपटले ॥)

सूक्ष्मः ।

सूक्ष्मो नीळनिभश्शान्तो हेमबस्त्रधरः परः । चतुर्भुजस्त्रिनेत्रश्च सर्वोमरणमूषितः ॥ अभयवरदोपेतटङ्कशूळधरस्तथा ।

श्रीकण्ठः

अभयवरदोपेतटङ्कशूळधरः परः ।
रक्तवस्त्रसमायुक्तः पद्मपीठोपरि स्थितः ॥
श्रीकण्ठं होवमाख्यातं नागदेवमथोच्यते ।

शिवोत्तमः ।

शिवोत्तमः श्वेतवर्णश्चतुर्दोर्मिस्समन्वितः । सर्वाभरणसंयुक्तरशुक्रवासोपवीतकः ॥ नेत्रद्वयसमायुक्तः करण्डमकुटान्वितः । अभयवरदोपेतरशुरूपाशघररशुचिः ॥ पद्मपीठोपरिष्टात्तु स्थानकस्समपादकः ।

शिखण्डी ।

शिखण्डिस्वञ्जनाभस्तु चतुर्भुजसमन्वितः ।

करण्डमकुटोपेतस्सर्वाभरणभूषितः ॥

रक्तवस्त्रधरश्शान्तस्त्वभयवरदान्वितः ।

खङ्गखेटकसंयुक्तः पद्मपीठोपरिस्थितः ॥

एकनेत्रः ।

एकनेत्रश्चतुर्बोह्नर्नेत्रत्रयसमन्वितः ।

क्षौमवस्त्रधरशान्तो कसमप्रभः ॥

जटामकुटसंयुक्तस्सर्वीभरणभूषितः ।

अभयवरदोपेतष्टङ्कशूलसमन्वितः॥

एकरुद्र: ।

एकाक्षसदशं त्वेकरुदं कुर्य्याद्विशेषतः।

(अंशुमद्भेदागमे एकोनपश्चाशपटले ॥)

मूर्वष्टकम् ।

शर्वी भीमो महादेवो रुद्रः पशुपतिर्भवः ।

उप्र ईशान इल्पष्टी मूर्तयश्शिवसिनाः ॥

मृगाङ्कचूडामणयो जटामण्डलमण्डिताः ।

त्रिनेत्रा वरखट्टाङ्गत्रिशळवरपाणयः॥

(विष्णुधर्मोत्तरे ॥)

भवश्शर्वस्तथेशानपशुपत्युप्रकस्तथा ।

रह्मो भीमो महादेवः कीर्तितास्वष्टमूर्तयः ॥

चतुर्भुजास्त्रिनेत्राश्च जटामकुटधारिणः ।
अभयंवरदोपेताष्टङ्ककृष्णधरास्सृताः ॥

सर्वाभरणसंयुक्ता रक्तक्षौमधरा इमे ।

शुक्तं स्थामं च रक्तं च कृष्णं गोक्षीरसानिभम् ॥

काश्मीरं विदुमं नीलं भवादीनां तु वर्णकम् ।

अष्टमूर्त्याक्वतिहीवं वसूनामाक्वतिं शृणु ॥

(पूर्वकारणागमे चतुर्दशपटले ॥)

शर्वः ।

शर्वश्चतुर्भुजरुशान्तस्सर्वाभरणभूषितः । जटामकुटसंयुक्तरशङ्खकुन्देन्दुसन्निभः ॥ अभयवरदोपेतः खङ्गखेटकधारितः । पद्मपीठोपरिष्टात्तु स्थानकरशर्व एव हि ॥

भीमः ।

भीमश्चतुर्भुजो रौद्रस्सर्वाभरणभूषितः । जटामकुटसंयुक्तो व्यतिरिक्त(द्यतिरक्त ?)समप्रभः ॥ अभयं वरदं चैव शूलं पाशं च धारयेत् । सितवस्त्रधरश्चेव रौद्रदृष्टिस्सदंष्ट्रकः ॥

पशुपतिः ।

पशुपतिं शर्ववत्कत्वा स्थापयेदेशिकोत्तमः ।

भवः ।

भवश्चतुर्भुजस्शान्तो जटामकुटमण्डितः ।

अतिरक्तसमप्रख्यस्तर्वाभरणभूषितः ॥

अभयवरदोपेतः शूलपाशघरो भवः ।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)



सुब्रह्मण्यमूर्तिभेदाः ।



सुब्रह्मण्यमूर्तिमेदाः ।

षण्मुखः।

अथ वक्ष्य विशेषण षण्मुखस्य तु छक्षणम् ।
पश्चताछोत्तमेनैव १ स्कन्दं कुर्य्याद्विशेषतः ॥
द्विभुजं वा चतुर्दस्तं षड्मुजं भानुहस्तकम् ।
शक्तिबाणं च पाशं प्रसारितम् १ ॥
सन्ये वामे तु पिञ्छं च खेटकं कुक्कुटं तथा ।
धनुर्दण्डं हळं चैव भानुहस्तान्यतोद्धृतम् २ ॥
षड्मुजं त्वभयं खङ्गं शक्तिर्दक्षिणपार्श्वके ।
खेटकं चाक्षमाछा च कुक्कुटं वामहस्तके ॥
चतुर्भुजेऽभयं शक्तिर्दक्षिणे तु करद्वयम्(ये १) ।
कुक्कुटं चाक्षमाछा च वामहस्तोद्धृतं शुभम् ॥
दिमुजं कुक्कुटं वामे शक्तिर्दक्षिणहस्तके ।
अत्रानुक्तं तु तत्सर्वमुमास्कन्दोक्तव्कुरु ॥
(अंशुमद्भेद्वागमे एकोनपञ्चाशपटले ॥)

१ उत्तमपश्चतालेनेत्यर्थः । २ 'शक्तिं बाणं च खड्नं च चक्रं प्रासं प्रसारितम्' इति पाठान्तरम्। ३ 'भानुहस्तान्विते स्थितम्' इति पाठान्तरम्।

गृहस्य स्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् । प्रादेर्भध्यमे वाग्नौ यमे वा मध्यमे तयोः ॥ नैऋते वरुणे वायौ सोमे शर्वेऽथवा भवेत्। अन्तरालेऽथवा तेषां शिवधाम्न्येवमेव वा ॥ अन्यदेवालयेऽप्येवमथवा पर्वतोपरि । पर्वतस्यान्तिके वापि नद्यद्यानादिकेऽथवा ॥ राजधान्यादिके वाथ पुण्यक्षेत्रे गृहेषु वा । प्रासादमण्डपादीनां देशे पुण्यतरूष्वथ ॥ कुमारालय इष्टस्स्याद्यामलक्षणलक्षितः। अथैकादिवयस्त्रिशद्धस्तविस्तारसंयुतः ॥ त्रेतायां नवहस्तोर्ध्वं विस्तारो नेष्यते द्विजाः!। दिङ्न्यस्तस्कन्दरूपाढ्यः केवलो वा तदालयः ॥ रदोमाविन्नरूपाट्यस्वथवा हंसकोणयुक् । गजकोणे(। ?) ऽथवा स स्यात् केवळो वा गुहाळयः ॥ एकभूम्यादिसप्तान्ततलेष्विष्टतलान्वितः । शिवोक्तमार्गसंक्रुप्तगर्भाद्येष्टकयान्वितः ॥ तद्वन्मूर्भेष्टकास्थूपिप्रतिष्ठाभ्यां समायुतः । धाम्नस्तंस्थापनेनाढ्यः प्रागुक्तविधिना सह ॥ प्रागुक्तमण्डपाचैश्व प्राकाराचैश्व मण्डितः। पूर्वीस्यः पश्चिमास्यो वा दक्षोत्तरमुखस्तु वा ॥

परिवारामरैर्युक्तः कथ्यन्ते ते प्रसङ्गतः । यक्षेन्द्रो राक्षसेन्द्रश्च पिशाचेन्द्रश्च भूतराट् ॥ गन्धर्वः किन्नरो दैत्यनायको दानवाधिपः । क्रमालूर्वीदिशवीन्तस्थिता एते चतुर्भुजाः ॥ वरदाभयसंयुक्ताः खङ्गखेटसमन्विताः । खङ्गखेटसमायुक्ता द्विभुजा वाङ्गनप्रभाः ॥ भीमरूपास्त्रशान्ता वा बद्धकेशास्त वा मताः । शकुनी पूतना चैव रेवती चार्धपूतना ॥ वक्त्रमाण्डिनि शान्ता च १ एता देवाष्टमूर्तयः । षण्मुखरशाक्तिपाणिश्च कार्तिकेयो गुहस्ततः ॥ स्कन्दो मयूरवाहस्त्यात्सेनानीश्शक्तिहस्तवान् । एते वा मूर्तिपास्तस्य कृताङालिपुटान्विताः॥ वज्रपदाधरास्तर्वे स्कन्दोक्ता राक्ष(क्तळक्षमः)संयुताः । चतुर्भुजा द्विहस्ता वा षड्डक्त्राश्चेक्वक्त्रकाः ॥ एते वा परितस्थाप्याः क्रमात्पूर्वादियोगतः । इन्द्रादीन्वाष्ट्रपीठं वा मयूरं वाप्रतो गजम् ॥ विशेशं क्षेत्रपं भानुं महापीठं प्रकल्पयेत् । बिछपीठं च शर्वीक्तान्परिवारांस्तु वा न्यसेत् ॥

९ 'वक्रमण्डुनी शान्ता च 'इति पाठान्तरम् ।

बलिपीठं (ठ?) दलेष्विन्द्रपूर्वानमध्ये प्रहेश्वराः । द्वारपो कल्पयेद् द्वारे श्यामरक्तनिभौ कमात् ॥ दक्षवामगतौ द्वाराद् द्विभुजौ वा चतुर्भुजौ । खङ्गखेटघरौ सूचिमुदाविस्मयसंयुतौ ॥ श्यामाभौ रक्तवणीं वा सितऋष्णो भयद्वरौ । जयाख्याविजयाख्यो हो द्वारपो विकृताननो ॥ ईशाने कल्पयेत्स्कन्दचण्डं वेदकरं वरम् । अभयं वज्रपद्मे च वहन्तं द्विभुजं तु वा ॥ शाकल्यसंज्ञया ख्यातं तदर्थं पीठमेव वा । लक्षणं तस्य संक्षेपाच्छ्रणुष्वं द्विजसत्तमाः!॥ द्व्यैश्शिलादिभिः कुर्यात्प्रतिमालक्षणोदितैः । प्रतिमालक्षणे प्रोक्तं विश्वमानं गुहस्य तु ॥ योजनीयं द्विजा गर्भद्वारस्तम्भादिसंयुतम् । द्विभुजश्व द्विनेत्रश्च सुब्रह्मण्यस्सुसुन्दरः ॥ पद्मधृक् सन्यसत्पाणिर्लम्बतेतरसत्करः । बारुरूपी प्रतिष्ठाप्यो प्रामस्यैवाभिवृद्धये ॥ द्विहस्तो यज्ञसूत्राढ्यस्सशिखस्सत्रिमेखङः। कौपीनदण्डधृक्सव्यपाणिः कट्याश्रितोऽपरः ॥ स्थाप्योऽयं ज्ञानदस्स्कन्दः पर्वतेषु वनादिषु । चतुर्भुजिस्त्रिनेत्रश्च कंणियोः पत्रिपण्डयुक् ॥

नक्रकुण्डलयुक्तो वा द्यक्षशक्तिकरद्वयः । वरदाभयसंयुक्त रशक्तिद्वययुतो न वा ॥ शक्त्यैकया युतो वा स्यात्तयोर्छक्षणमुच्यते । द्विनेत्रे द्विभुजे शान्ते पद्मोत्पलकरद्वये ॥ इयामरक्तनिभे सन्यवामपार्श्वे न्यवस्थिते । गौरीलक्षणसंयुक्ते कल्पयेतु शिवानने ॥ गजेति गजवहीति नाम्ना ख्याते(ते अति?)तिसुन्दरे । इत्थं लक्षणयुक् स्थाप्यः पुरे वा नगरेऽपि वा ।। षडाननश्च षड्बाहुरर्कश्रोत्रेक्षणान्वितः। षट्कर्णस्वर्क[क *]र्णो वा षड्भिमौलिभिरान्वितः ॥ सशक्तिस्साभयस्सासिस्साक्षमाळस्सकुक्कुटः । सखेटकस्वयं स्थाप्यो वृद्धये राजधानिके ॥ रक्ताम्बरसमायुक्तो बाल्चन्द्रसमप्रभः। करण्डमकुटोपेतो नेत्रत्रयसमन्वितः ॥ शक्तिं च मुसलं खड्नं चक्रं पाशामये वहन्। दक्षिणेऽदक्षिणे वज्रं कार्मुकं खेटकं तथा ॥ मयूरं च ध्वजं चैवमङ्कशं वरदं वहन्। सोपवीतो मयूरस्थक्शक्तिद्वयसमायुतः ॥ प्रामादौ स्थापनीयोऽयं प्रासादादौ च सिद्धये । एवं पञ्जविधः स्कन्दविभागस्त्थानभेदतः ॥

द्वापरे स्थान वान्यत्र सर्वे सर्वत्र वा मताः । (उत्तरकामिकागमे चतुष्पष्टितमपटले ॥)

अथातस्तंप्रवक्ष्यामि स्कन्दस्य स्थापनं परम् ।
तस्योद्भवं समासेन श्रृणु पूर्वं गजानन! ॥
देहत्यागेऽपि तां दृष्ट्वा तद्योगमहमभ्यसन् ।
सती चाङ्गं पुनर्गत्वा सुता हिमवतस्तथा ॥
गिरिपार्श्वे तपः कृत्वा तत्सुता पार्वती मवेत् ।
आवयोस्सङ्गमं(ः १) तत्र देवैस्संप्रार्थितो यतः ॥
रेतो विह्नस्तु संप्राह्य क्षिप्त्वा शरवणे च तु ।
तस्माच्छरवणोभावो नाम इत्यपि कीर्तितः ॥
षट्कृतिकायां स्थपनं(स्तन्यपानात् १) षण्मुखस्विभधीयते ।
तेनैव कार्तिकेयस्तु बाल्हीनां हि तद्भवेत्(लानां हितकृद् भवेत्?) ॥
प्रासादं विधिवत्कृत्वा प्रतिमां तदनन्तरम् ।
शिलामुद्दारुलोहेवी नवतालेन मानयेत् ॥
दिह्नस्तो वा चतुर्वाहुरष्टबाहुरथापि वा ।
दिसुजं पद्महस्तं तु वज्रं शक्ति तथापरे ॥

⁹ आदर्शान्तरे एतदनन्तरं 'षट्कृत्तिकास्तन्यपानात् षण्मुखस्त्वभिधी-यते । तेनैव कार्तिकेयस्तु बालानां हितकृद् भवेत्' इति वर्तते । न तु 'गिरि-पार्श्वे तपः कृत्वे ' सादिवचनानि ॥

अभयं वरदं पूर्वे चतुर्बाहुरिति स्मृतम् ।
खङ्गखेटकम् ध्वें तु पाशं पद्मं तथाष्टकम् ॥
आसनं स्थानकं वापि यानं वै तिविधं तथा ।
आसनं द्विमुजं प्रोक्तं स्थानकं स्याचतुर्भुजम् ॥
यानमष्टभुजं कुर्यात् स्थापनं परिवारके ।
स्कन्दं पद्मगजारूढमुपवीतसमन्वितम् ॥
दाडिमीपुष्पसङ्गाशं सर्वाभरणभूषितम् ।
सर्वळक्षणसंयुक्तं पूर्वोक्तेन विधानतः ॥
विद्यामेधा च सहिते शुक्रश्यामनिभे तथा ।
सर्वाळङ्कारसंयुक्ते द्विभुजे पद्मधारिके ॥
(सुप्रभेदागमे चतुश्चत्वारिंशत्तमपटळे ॥)

चतुर्भुजं दिबाहुं च शान्तं सिद्धिप्रदं स्मृतम् । दिभुजश्च चतुर्बाहुष्पड्मुजोऽष्टमुजः पुनः ॥ दिषड्मुजः पश्च मेदा एतेषां लक्षणं श्रृणु । दिहस्ते पश्चमेदोऽस्ति कटिबद्धामयं तु वा ॥ पद्मधृक् सक(१)बद्धं वा दण्डेन कटिबद्धकम् । शक्तिवज्ञधरं वापि शक्तिकुक्कुटमेव च ॥ चतुर्भुजस्सप्तमेदं वज्रशक्तिवराभयम् । अभयं वरदं पश्चादक्षमालाकमण्डलुम् ॥

ततो वै कुण्डि अक्षस्सृक् कटिबन्धाभयान्वितम्। पश्चादभीतिवरदं शाक्तिकुक्कुटसंयुतम् ॥ ततो ऽभयं च शक्तिं च कुक्कुटं चाक्षमालिकाम्। शक्ति कमण्डलुं पश्चात् काटिबद्धाभयं तु वा ॥ पश्चात् कुक्कुटशक्तिभ्यामसिखेटसमायुतम् । षड्मुजे त्वभयं खङ्गं शक्तिं दक्षिणपाणिषु ॥ खेटकं चाक्षमालां च कुक्कुटं वामपाणिषु । अष्टबाहुं ततो वक्ष्ये वराभीवज्रशक्तयः ॥ खङ्गखेटशरं चापं द्विषड्मुजमथ ऋणु । द्विषड्भुजेति(पि ?)षड्भेदं तत्तद्भेदं वदाम्यहम् ॥ सब्ये शक्तिशरं खङ्गध्वजं चैव गदाभयम्। वामे वज्रं धनुः खेटं पद्मं शूळं वरं पुनः ॥ शक्तिं बाणं च खड्गं च चऋं पाशं प्रसारितम्। सब्ये वामेऽपि चक्रं च शङ्खं वै कुक्कुटं ततः ॥ धनुर्दण्डं हलं चैव विश्वामित्रमहामुने !। शक्तिं च मुसलं खड्नं चत्रं पाशं तथाभयम् ॥ वर्ज धनुर्ध्वजं खेटमङ्करां वरदं तु वा। शक्तिं खड्नं ध्वजं पद्मं कुक्कुटं प्रासदण्डके ॥ वरामयधनुर्बाणं टङ्कमेतैर्युतं तु वा । वफ्रं शक्ति च दण्डं च चऋं पाशाङ्कशं गदाम् ॥

शूलं च चक्रपद्मे च वरदाभयसंयुतम्। शक्तिं चर्ममसिं शूलं विशिखामीतिकार्मुकम् ॥ चक्रं पाशं कुक्कुटं च वरदं द्वादशैः करैः। दधानं षण्मुखं शान्तं प्रतिवक्तं त्रिलोचनम् ॥ एवं विधानं षड्डक्रमेकास्यं वाथ कल्पयेत् । कुङ्कमामं द्वादशाक्षं सर्वीभरणभूषितम् ॥ आसनं स्थानकं वापि ध्यानकं(यानकं?) त्रिविधं स्मृतम् । आसनं द्विभुजं प्रोक्तं स्थानकं तु चतुर्भुजम् ॥ द्विषड्मुजं चाष्टबाहुं षड्बाहुं ध्यान(यान?)रूपकम् । योगं भोगं च यानं च बेरं त त्रिविधं पुनः ॥ आसनं योगबेरं स्यात् स्थानकं भोगबेरकम् । ध्या(या ?)नकं यानबेरं स्यानागरादिक्रमं तथा ॥ सालिकं द्विभुजं बेरं राजसं स्याचतुर्भुजम्। तामसं द्वादश्भुजमेवं स्यादर्चनाविधौ ॥ पीतं वा रक्तवर्णं वा इयामवर्णमधापि वा । स्कन्दं पद्मासनस्थं वा मयूरारूढमेव वा ॥ गजेन्द्रयानकं वापि शक्त्येकासहितं तु वा । शक्तिं विनापि कर्तव्यं सोपवीतं सुयौवनम् ॥ शत(छन्नः)वीरसमायुक्तं पादनूपुरसंयुतम् । पत्रकर्णयुतं कान्तं नानाकुण्डलकं तु वा ॥

मन्दिस्मतं बाल्वेषं शोभनाङ्गं शुभेक्षणम् ।
करण्डमकुटोपेतं सर्वल्क्षणसंयुतम् ॥
शिक्तद्वययुतं वापि शक्त्यैकसिहतं तु वा ।
शिक्तं विनापि कर्तव्यं योगवेरं तदीरितम् ॥
देव्योक्त्सेधमधैव श्रृणु कौशिक सुवत ।
कर्णान्तं वाथ(वास्य १)सीमान्तं हन्वन्तं बाद्धतुङ्गकम् ॥
हिक्कान्तं वा स्तनान्तं वा कल्पयेदुत्तमानि च ।
मध्यमंदशतालेन देव्यौ च परिकल्पयेत् ॥
महावल्ल्याक्वतिं वक्ष्ये श्याममन्दिस्मताननम् ।
स्थितं वे सन्यपादं तु वामपादं तु कुश्चितम् ॥
पद्मशृग्वामहस्तं च सन्यहस्तं प्रलम्बतम् ।
देवसेनाक्वतिं वक्ष्ये रक्तं मन्दिस्मताननम् ॥
स्थितं वे वामपादं तु दक्षपादं तु कुश्चितम् ॥
उत्पर्लं सन्यहस्तं च वामहस्तं प्रलम्बितम् ॥
(कुमारतन्त्रागमे चतुर्विशतितमपटले ॥)

विक्रिखेत् षण्मुखं देवं मयूरवरवाहनम् ।
तरुणादित्यसङ्काशं बाल्रभूषणभूषितम् ॥
स्थानीये खेटके वापि कुमारो लिख्यते यदा ।
मुजान् हादश कुर्वीत खर्वटे चतुरो मुजान् ॥

प्रामे वने द्विबाहुस्स्याह्छेखनीयो विचक्षणैः । (शिल्परत्ने पश्चविंशपटले ॥)

स्कन्दः कुमाररूपरशक्तिघरो बर्हिकेतुश्च । (बृहत्संहितायामष्टापञ्चाशत्तमाध्याये ॥)

कुमारष्यण्मुखः कार्यक्तिखण्डकविभूषणः। रक्ताम्बरघरः कार्यो मयूरवरवाहनः॥

कुक्कुटश्च तथा घण्टा तस्य दक्षिणहस्तयोः ।

पताका वैजयन्ती च शक्तिः कार्या च वामयोः ॥

(विष्णुधर्मोत्तरे ॥)

रक्ताम्बरसदक्(सुदक् ?) स्तोकबालो बालार्कसन्निभः ।

शिखण्डमणिको प्रीवमांसलः प्रियदर्शनः॥

शक्तिस्तु विल्सत्खङ्गचऋपाशप्रसारितः । दक्षिणेऽदक्षिणे रक्तचूडखेटककार्मुकः ॥

पताका पिञ्छिकामुष्टिस्तर्जनी च प्रसारिता।

गुहो द्वादशबाहुस्स्यात्पुरीखेटकपत्तने ॥

चतुर्दोर्भिर्वाथ षड्दोर्भिरसंयुक्तं परिकल्पयेत् ।

सशक्तिस्सहय(साभयः ?)स्तासिस्साक्षमालस्सकुक्कुटः ॥

सखेटश्च सषड्बाहुश्चतुर्दोस्स्वस्ति(सासि १)खेटकः ।

सशक्तिकुक्कुटस्स्वे(स्त्वे ?)कवऋकः कुङ्कमच्छविः ॥

मयूरारोहसर्वत्र भामराह्यद्विबाहुकः(१)।

वासिकाबद्रमकुटस्सुब्रह्मण्यस्सुसुन्दरः ॥

स्कन्दस्याकृतिरेवं तु आर्थस्याकृतिरुच्यते । (पूर्वकारणागमे त्रयोदशपटले ॥)

शक्तिधरः।

एकास्यं द्विभुजं वामे वज्रं दक्षिणजे करे ।
इच्छाज्ञानिक्रयाशक्तिरूपं शक्तिघरं भजे ॥
(कुमारतन्त्रागमे द्वितीयपटले ॥)

ज्ञानशक्तिसुब्रह्मण्यः।

एकवकं द्विनेत्रं च जटामकुटसंयुतम् । श्वेतार्कपुष्पमान्धं च हेमरत्निकरीटिनम् ॥ चतुर्भुजैर्वज्रशक्तिकुक्कुटाभयधारिणम् । दिन्यगन्धानुलिसाङ्गं शुक्कयज्ञोपवीतिनम् ॥ शिवशाक्तिज्ञानयोगं ज्ञानशक्तिस्वरूपकम् । श्वेतवर्णः ॥

(श्रीतत्वनिधौ ॥)

स्कन्दः ।

कल्पहुमं प्रणमतां कमलारुणामं स्कन्दं भुजद्वयमनामयमेकवक्त्म् ।

कात्यायनीसुतमहं कटिबद्धदाम१-कौपीनदण्डधरदक्षिणहस्तमीडे ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

१ 'वामहस्तं च ' इति श्रीतत्वनिधिपाठः। 'वाम 'मिति मानसारपाठः।

स्कन्द्सुब्रह्मण्यः ।

चतुर्भुजं द्विनेत्रं च श्वेतपद्मासनस्थितम् । कुक्कुटाभयवज्ञाणि दघतं वरदं करे ॥ किंचित्केशशिखाबद्धपुष्पमालाभिरावृतम् । मेखलाम्बरसंवीतं रत्नभूषणभूषितम् ॥ धूम्रवर्णप्रभं स्कन्दं प्रभामण्डलमण्डितम् । स्कन्दरूपमिदं प्रोक्तम्॥ धूम्रवर्णः । (श्रीतत्वनिधौ ॥)

सेनापति: ।

नौम्यादिसप्रदीप्तं द्विदश्चनयनकं षण्मुखं मन्दहासं वामाङ्गे सुस्थितायास्सरसिरुहधृतालिङ्गितायाः प्रियायाः ।

उत्तुङ्गोरुस्तनाग्ने विहित १करतलभीतिखेटा२दिशूल-हादिन्युद्दीप्तशक्तीष्वसनघन(१)गदाकुक्कुटाब्जेषुहस्तम् ॥ (कुमारतन्त्रागमे द्वितीयपटले ॥)

एकवक्त्ं द्विनयनं शङ्खचक्रवराभयान् । सर्वाभरणसंयुक्तं दिव्यगन्धानुलेपनम् ॥ श्यामवर्णं प्रभुं चैव शुक्लयज्ञोपवीतिनम् । सुस्मितं चारुवदनं देवसेनापतिं भजे ॥ श्यामवर्णः ।

(श्रीतत्वनिधौ ॥)

१ 'करतलोऽभीती 'ति मानसारपाठः । २ 'खेटासिश्र्ला<mark>वादीप्तादी-।र्मशाक्तिः स हरतु दुरितं कुक्कुटाब्जस्य युक्ता ' इति मानसारपाठः ।</mark>

सुब्रह्मण्यः ।

सिन्दूरारुणमिन्दुकान्तिवदनं केयूरहारादिभि-दिंच्यैराभरणैर्विभूषिततनुं स्वर्गादिसौख्यप्रदम् ।

अम्भोजाभयशक्तिकुक्कुटधरं रक्ताङ्गरागांशुकं सुब्रह्मण्यमुपास्महे प्रणमतां भीतिप्रणाशोद्यतम् ॥

अन्यच

एकवकं द्विदोर्दण्डं कटिबद्धाभयान्वितम् । तरुणारुणसङ्काशं सुब्रह्मण्यमुपास्महे ॥ (कुमारतन्त्रागमे द्वितीयपटले ॥)

(4)11/11/11/11/12/11/19/04

गजवाहनः ।
एकाननं द्विनयनं वरकुक्कुटौ च
वामद्वये निशितशक्त्यभयद्वयं च ।
बिभ्राणमीश्वरप्ततं तपनायुतामं
नित्यं नमामि गजवाहनमिष्टसिद्ध्यै ॥
(कुमारतन्त्रे द्वितीयपटले ॥)

श्रवणभवः १।

शक्तिं घण्टां ध्वजसरसिजे कुक्कुटं पाशदण्डौ
टङ्कां बाणं वरदमभयं कार्मुकं चोद्रहन्तम् ।
पीतं सौम्यं द्विदशनयनं देवसङ्घेरुपास्यं
साद्भः पूज्यं शरवणभवं षण्मुखं भावयामि ॥
(कुमारतन्त्रागमे द्वितीयपटले ॥)

१. मानसारे खेटकुपाणयोरधिकतया, पाशस्थाने प्रासस्य च वर्णनमस्ति ।

षड्मुजं चैकवदनं बालसूर्यसमप्रभम् । सर्वाभरणसंयुक्तं सिंहस्थं दघतं भजे ॥ त्रिनेत्रं मसितोद्भूळं पुष्पबाणेक्षुकार्मुकम् । खङ्गं खेटं च वज्रं च कुक्कुटध्वजधारिणम् ॥ शरजन्म समाख्यातं ॥ रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

कार्तिकेयः ।

वरदकुलिशखेटं वामहस्तत्रये च

दधतमभयशिक्तं खड्गमन्यत्त्रये च ।

तरुणरिवसमाभं साधुभिः पूज्यमानं

कमल्यदनषट्कं कार्तिकेयं नमामि ।।

(कुमारतन्त्रागमे द्वितीयपटले ॥)

त्रिनेत्रं दशहस्तं च मस्तके बिल्वधारिणम् । शिक्तं शूळं तथा चक्रमङ्कुशाभयमन्यके ॥ वरदं तोमरं पाशं शङ्कं वक्रं च वामके । मयूरवाहनारूढं सर्वोभरणभूषितम् ॥ बाळसूर्यप्रतीकाशं कार्तिकेयं शिवात्मजम् । रक्तवर्णः । (श्रीतत्वनिधौ ॥)

कुमार: ।

सन्यद्वये निशितशक्यासिमादधानं वामद्वयेऽभिमतकुक्कुटखेटकं त्वाम्१ ।

विश्वीपति विश्वघलोचनपूर्णचन्द्रं कल्याणदानिरतं कलये कुमारम् ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

चतुर्भुजं चैकवक्तं करण्डमकुटान्वितम् । शक्तिं चाभयदं दक्षे सन्ये वरदवज्रके ॥ पद्मपुष्पं धरं कण्ठे देवं बालस्वरूपकम् । रक्तवर्णः ।

(श्रीतत्वनिधौ।।)

षण्मुखः ।

वन्दे सिन्दूरकान्ति शरविपिनभवं श्रीमयूराधिकःढं षड्डकं देवसैन्यं मधुरिपुतनयावद्यमं द्वादशाक्षम् । शक्तिं बाणं कृपाणं व्यजमि च गदां चाभयं सन्यहस्ते चापं वज्रं सरोजं कटकमि वरं शूल्यन्यैर्दधानम् ॥ (कुमारतन्त्रागमे द्वितीयपटले ॥)

शक्तिं शरं च खड़ां च चक्रं पाशाभयौ तथा। कुक्कुटं च धनुः खेटं शङ्खं २ घत्ते हळं वरम्।।

१ 'हरितकुक्कुटखेटकं चे 'ति मानसारपाठः । २ मानसारे शङ्खहरू-योस्स्थाने कुलिशाङ्कुशयोः पाठः दश्यते ।

मयूरवाहनोपेतं सर्वलक्षणसंयुतम् ।
जया विजया चैव वामदक्षिणपार्श्वयोः ॥
सर्वालङ्कारसंयुक्तं सर्वाभरणभूषितम् ।
षण्मुखं चेति विख्यातं....।।
रक्तवणः ।

(श्रीतत्वनिधौ)

तारकारिः।

वरदमङ्कराध्वजे च कटकौ चापवज्र-मभयपाशचक्रखङ्गमुसल्हशक्तिमन्वहम् । द्विदशपाणिमिर्दधानमरुणकोटिसन्निमं भजत तारकारिमत्र भवविनाशकारणम् ॥

(कुमारतन्त्रागमे द्वितीयपटले ॥)

एकवर्क् तिनयनं गजपृष्ठोपरि स्थितम् । षण्मुखं चाभयं खड्नं शक्तिं वामेतरे दधम् ॥ खेटकं चाक्षमाठां च कुक्कुटं वामहस्तके । तारकारिं भजे ख्यातम्....॥ रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

१ 'गजाम्बया च वल्ल्या चे'ति मानसारपाठः ।

सेनानीः ।

अभयमसिरथाङ्गं १ चाङ्करां शक्तिरा्लं

वरदकुलिशपाशं पग्नदण्डौ गदां च ।

दधतमुभयपक्षद्वादशायामहस्तै
द्विदशक्षमलनेत्रं देवसेनान्यमीडे ॥

ब्रह्मशास्ता ।

वामे करे च युगले करक्राण्डिके च

सन्येऽक्षसूत्रमभयं दंधतं विशाखम् ।

वल्ल्या युतं वनजलोचनमेकवकं

वन्दामहे वनजसंभवशासितारम् ॥

वङ्ठीकल्याणसुन्दरः ।

हस्तद्वनद्वेऽक्षमाळामभयमपि धृतं कुण्डिकां श्रीणिबन्धं
सन्ये वामे निषण्णस्सुवधृतविधिना हूयमानेन युक्तम् ।

सर्वाळङ्कारयुक्तं जळकळशधृता विष्णुना चारुणाभं
व्छीकल्याणमूर्तिं सकळसुरगणैरस्तूयमानं प्रपद्ये ॥

बालस्वामी । पद्मसञ्यक्तिसंयुतवामं पद्मकान्तिनिभमेकमुखं च । बालवृद्धिकरमिश्वरसूनुं बालमुन्नतभुजं प्रणतोऽस्मि ॥

९ मानसारे 'असिरथाङ्गग्रह्णपाशानां स्थाने वरदोभयशक्तिचापाः' पठ्यन्ते ॥

अन्यच,

एकवक्त्रं द्विनयनं पद्मद्रयकरद्वयम् । प्रियप्रियकरं वन्दे बाल्ररूपं रविप्रभम् ॥

क्रोध्वभेत्ता । अभयशितक्रपाणी १ शक्तिबाणी च सब्ये वरदकुलिशचापं खेटकं चान्यहस्ते ।

द्धतममरसेनानायकं चाष्टबाहुं
कमलवदनषट्कं क्रोञ्जभेत्तारमीडे ॥
(क्रुमारतन्त्रागमे द्वितीयपटले ॥)

चतुर्भुजं त्रिनेत्रं च स्थितं सिंहासनोपरि । वरदाभयसंयुक्तपुष्पबाणेक्षुकार्मुकम् ॥ मयूरवाहनारूढं नमस्ये रक्षणोन्मुखम् । क्रौञ्चभेदकरद्वन्द्वं क्रौञ्चभेदिस्वरूपकम् ॥ रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

शिखिवाहः।

विद्वुमप्रभमेकमुखं विभुं वज्रशक्तिवरदाभयपाणिम् । देवलोकरिपुन्नमाविन्नदं नौमि२ रुद्रभवं शिखिवाहम् ॥ दाडिमीपुष्पसंकाशं गुझाभं कुङ्कुमाक्तिम् । षड्वक्त्तसहितं देवं द्वादशाक्षं सुयौवनम् ॥

१ 'मसिघराङ्ग' मिति मानसारपाठः । २ 'युग्मशक्तिशिखिवाहनं गुहम् दित मानसारपाठः ।

चतुर्भुजमुदाराङ्गं यञ्चसूत्रेण संयुतम् ।
वरदाभयसंयुक्तं कमण्डस्वक्षधारिणम् ॥
नक्रकुण्डल्संयुक्तं करण्डमकुटोज्वलम् ।
हारकेयूरकटककिटसूत्रैर्विभूषितम् ॥
रत्नविद्रुमभूषाढयं नव(छन्न ?)वीरसमायुतम् ।
पादन्पुरसंयुक्तं सर्वाभरणभूषितम् ॥
सर्वलक्षणसंयुक्तं कुमारं शङ्करात्मजम् ।
महावहीदेवसेनायुक्तं सुरगणित्रयम् ॥
इत्थं रूपं यजेनित्यं सर्वलोकिहितावहम् ।
चतुर्भुजं बालवेषं स्कन्दं कनकसप्रभम् ॥
शक्तिकुकुटहस्तं च वरदाभयसंयुतम् ।
विद्रुमिनमि द्विदशहस्त रिविनेत्र शक्तिशरखङ्गमभयध्वजगदां च ।
वामकरचापकुलिशाञ्जवरशूलखेटधरसन्यकर षण्मुख! नमस्ते ॥

षड्डकं शिखिवाहनं तिनयनं रक्ताम्बरालङ्कृतं शाक्तं चर्म च खङ्गशूलिविशिखाभीतिं धनुश्चक्रकम् । पाशं कुक्कुटमङ्कुशं च वरदं दोर्मिर्दधानं तथा ध्यायदीप्सितसिद्धिदं शशिधरं स्कन्दं सुराराधितम् ॥ लोकालोकान्धकारप्रतिहतिकरणैभीनुकोटिप्रकाशं भूमिन्यस्तैककोटीष्वसनमपि शरं लम्बमानोध्वकायम् । हस्ताभ्यां चेतराभ्यां धृतमथ कुलिशं शक्तिमम्भोरुहाक्षं सर्वालङ्कारयुक्तं भजत सुरपुरीपालकं बाहुलेयम् ॥ (कुमारतन्त्रागमे द्वितीयपटले ॥)

चतुर्भुजं चैकवकं तिनेत्रमभयं वरम् । पाशाङ्कुशदधं चैव ज्वालाकेशशिखण्डकम् ॥ इन्द्रनील्रथारूढं रक्तोत्पल्समप्रभम् । चतुर्दशादिभवनं शिखिवाहनमाचरेत् ॥ रक्तवर्णः ।

अग्निजातसुब्रह्मण्यः ।

द्विमुखं चाष्टवाहुं च श्वतं वा श्यामकन्धरम् । स्रुवाक्षमालां खङ्गं च स्वस्तिकं दक्षिणे करे ॥ कुक्कुटं खेटकं वज्रमाज्यपात्रं तु वामके । अग्निहोत्रविधिं देवमग्निजातस्वरूपकम् ॥ नीलवर्णः । (१)

सौरभेयसुब्रह्मण्यः।

चतुर्वक्ताष्टनयनं भुजाष्टकमलासनम् । कुञ्चितं वामपादं च सुस्थितं दक्षिणं पदम् ॥ शक्तयुत्पले पुष्पबाणमभयं दक्षिणे करे । वज्रं चेक्षुधनुरशूलं वरदं वामके दधम् ॥ पद्मपुष्पनिभं चैव सौरभयस्वरूपकम् । पाटलवर्णः ।

गाङ्गेयसुब्रह्मण्यः ।

एकवकं त्रिनयनं दाडिमीकुसुमप्रभम् । करण्डमकुटोपेतं कुक्कुटध्वजधारिणम् ॥ नीलोत्पल्धरं वन्दे मकरारूढमव्ययम् । परद्यं पूर्णकुम्भं च सव्यहस्ते तु धारिणम् ॥ अरिंग कुक्कुटं वामे गाङ्गेयसमरूपकम् । पाटलवर्णः ।

गुह्सुब्रह्मण्यः

चतुर्भुजं तिनेतं च हेमरत्निक्तरीटिनम् । शूळं वजं धरं सब्ये वराभयकमन्यके ॥ श्वेतवस्त्रधरं देवं सर्वेषां रक्षणीन्मुखम् । जायया वामपार्श्वे तु कल्याणोत्सवविग्रहम् ॥ पादाम्बुजं हृदि ध्यात्वा गुहरूपं समाश्रये । स्यामवर्णः ।

त्रह्मचारिसुत्रह्मण्यः।

द्विनेत्रं द्विमुजं चैव बालसूर्यधरं प्रभुम् । दक्षभागे दण्डहस्तं वज्रवामोरुहस्तकम् ॥ सन्यापसन्यपादं तु स्थितं वा कुञ्चितं तु वा । शिखायज्ञोपवीताळ्यं मौजीकोपीनसंयुतम् ॥

मेखलोपरिवड्याणं रक्तपद्मोपरि स्थितम् । दिव्यरूपधरं देवं ब्रह्मचारिणमाश्रये ॥ रक्तवर्णः ।

देशिकसुब्रह्मण्यः।

षड्मुजं चैकवदनं करण्डमकुटान्वितम् । श्रक्तिहस्तद्वयं चैव जपमालाधरं श्रुमम् ॥ मयूरवाहनारूढं वराभयकराम्बुजम् । इत्येवं विधिवद् ध्यायेन्छिवदेवस्य देशिकम् ॥ रक्तवर्णः ।

(श्रीतत्वनिधौ ॥)

सुब्रह्मण्यद्वारपालकौ ।

सुदेहसुमुखी विप्रौ गुहस्य द्वारपाळकी ।
एकवक्कौ द्विबाह्न च गदाभयकरौ समृतौ ॥
चतुर्भुजौ चेत्तस्योर्ध्वे वज्रशक्तिघरौ तथा ।
रक्तस्यामळवर्णां व्यौ सर्वाभरणभूषितौ ॥
सुदंध्रौ स्मितवक्कौ च करण्डमकुटोञ्बळौ ।
दक्षिणे तु सुदेहं च सुमुखं च तथोत्तरे ॥
(कुमारतन्त्रागमे पञ्चमपटले ॥)

सुमित्रः ।

सुमित्रस्थापनं वक्ष्ये शृणु कौशिक सुत्रत!। उक्तवैव जननं पूर्वे(वै ?) प्रतिष्ठां च ततः परम् ॥ वसिष्ठगोतः स्वर्णाक्षपुत्रः काशीपुरे वसन् । त्रिजन्मसु पुरा स्कन्दं समभ्यर्च्य यथाविधि ॥ सुमित्र इति सेनान्या प्रोक्तः प्रीतेन देवलः । सुब्रह्मण्यस्य सामीप्ये गाणपत्यमवाप्तवान् ॥ उत्तमंनवतालेन सुमित्रं कारयेद् बुधः । द्विनेत्रं द्विमुजं रक्तं सुवक्तं च सुयौवनम् ॥ दक्षिणे शक्तिहस्तं च वामं च कटिबन्धनम् । अलकं ज्योतिसंयुक्तं दंष्ट्रिणं रुचिराननम्॥ करण्डमकुटं वापि जटामकुटमेव वा । हस्तौ मुकुछवद् बद्धौ दक्षिणं शक्तिसंयुतम् ॥ सर्वाभरणसंयुक्तमासनं स्थानकं तु वा । यज्ञोपवीतसंयुक्तं पद्मपीठोपरि स्थितम् ॥ इत्थं रूपं सुमित्रस्य गुहेन विहितं पुरा। (कमारतन्त्रागमे द्विचत्वारिंशत्तमपटले ॥)

नन्द्याद्यः।



नन्द्याद्यः।

नन्दी ।

नन्दी कार्यस्तिनेत्रस्तु चतुर्बाहुर्महामुजः ।
सिन्दूरारुणसङ्काशो व्याघ्यचर्मपरिच्छदः ॥
त्रिशूल्लिमिन्दिपालौ च करयोस्तस्य कारयेत् ।
शिरोगतं तृतीयं तु तर्जयन्तं तथापरम् ॥
आलोकयानं कर्तव्यं दूरादागामिनं जनम् ।
(विष्णुधर्मोत्तरे ॥)

बिभ्राणं परशुं मृगं करतले ईशप्रमाणाङ्गालें भस्मोद्भूलितपाण्डुरं शशिकलागंगाकपद्गेज्वले । परियायत्रिपुरान्तकं प्रथमतः श्रेष्ठं गणैर्वन्दितं ब्रह्मेन्द्राच्युतपूजिताङ्किकमलं श्रीनन्दिकेशं भजे ॥

चण्डेशः ।

चण्डेशस्थापनं वक्ष्ये तल्लक्षणपुरस्सरम् ।
परस्वतन्त्रभेदेन द्विविधं तच्च संमतम् ॥
पुरादौ मध्यमे वाष्टदिक्षु चण्डेश्वराल्यः ।
धामेशानेऽथ सौम्ये वा सोमेशेन्द्रान्तरेऽथवा ॥

अन्तमण्डलदेशे १ ८ न्तर्हारायां वेष्टशालके । अथैकादित्रयस्त्रिशद्धस्तविस्तारसंयतः ॥ धामलक्षणसंसिद्धधामेनापि समन्वितः । एकादिसप्तभूम्यन्तं भूमिमागसमन्वितः ॥ धामोक्ताकारसंयुक्तो दिक्षु चण्डेश्वरान्वितः । इष्टदेवान्वितो वा स्यात्केवलो वा वृषान्वितः ॥ प्रागुक्तविधनानीतगभी चेष्टकया युतः । मूर्घेष्टकासमायुक्तः स्थूपिस्थापनसंयुतः ॥ दक्षिणद्वारसंयुक्तः पराङ्गश्चेन्मुनीश्वराः!। स्वतन्त्रस्थापने दक्षपूर्वपश्चिमदिङ्मुखः ॥ दिङ्न्यस्तामरविन्यस्तमध्यकुम्भयुतेन च । धामसंस्थापनेनाढ्यः प्रागुक्तविधिना सह ॥ प्रागुक्तगर्भमानाचं सर्वमत प्रयोज्यताम् । प्राकारमण्डपोपेतः परितः परिवारयुक् ॥ रुद्रभक्तस्ततो रुद्रचण्डश्चण्डप एव च। महाबलस्तथाविर्य(वीर्य ?) एङ्कपाणीशसेवकौ २॥ रुद्रकोपज इत्यष्टमूर्तयः परिवारगाः । एते श्वेता महाकायाः ऋताङ्गिष्ठपुटान्विताः ॥

१ 'अन्तर्मेण्डलदशे ' इति पाठान्तरम् । २ 'महाबलास्तथा विप्रा ' इति पाठान्तरम् ।

सटङ्कास्तद्विहीना वा वीराद्यासनसंस्थिताः । क्रत्तिवासोऽन्विता वाथ चण्डरूपधरास्तु वा ।। इन्द्राचा वा तदर्धे(धे ?)तु पीठं वा पूर्वतो वृषः । बिलपीठादिपीठान्तं पूर्ववत्कलपयेतु वा ॥ द्वारस्थी द्वारपी कार्यी द्विकरी दण्डधारकी । चण्डानुगश्चण्डभूत्यौ १ (भृत्यो ?) नेष्टौ वा देशिकाप्रजाः !।। द्रव्येश्शिलादिभिः कार्यः पूर्ववलक्षणान्वितः । मध्येन दशतालेन दशतालाधमेन वा ।। प्रतिमालक्षणप्रोक्तमानेनायादिसंयुतः २ । बद्धपद्मासनश्चण्डनाथो दुर्दर्शभीषणः ॥ व्यालयज्ञोपवीती च मुखोद्गीर्णमहानलः। करालकज्लाभासो जटिलश्चन्द्रशेखरः॥ चतुर्वकश्चतुर्बोहुश्चाक्षमालात्रिशूलवान् । टक्कं कमण्डलुं वामे भानुरक्तार्कलोचनः ॥ अथवा शङ्खवणीमश्चतुर्बोहुस्त्रिलोचनः । चन्द्रार्धमण्डितः कृत्तिवासा वीरासनस्थितः ॥ पिनाकामोघबाणाभ्यां व्ययपाणितल्ह्यः। वराभयप्रदानाभ्यामन्यत्र परिमण्डितः ॥

^{9 &#}x27;चण्डभृत्यौ 'इति पाठान्तरम् । २ 'मानेनायदिसंयुत्तः ' इति पाठान्तरम् ।

अथवा द्विभुजरशुक्रवस्त्रस्त्रयक्षोऽञ्जनप्रभः। जटामकुटयुक्तो वा तुल्सीकृतमूर्धजः(१) ॥ स्थानको वासनस्थो वा शयितासव्यपात्तलः । सलम्बसन्यपादस्तु वामहस्तभु(स्तु ?)जानुगः॥ वरहस्तोऽथवा स स्यादितरष्टङ्कसंयतः । वामेतरकरष्टङ्कयुक्तोऽङ्गलिपुटोऽथवा ॥ शङ्करेक्षणसंपन्नरशोकनम्रशिरास्त् वा । उत्कुटासनयुक शान्तो जाटिलष्टङ्कभृक्करः ॥ एवं वा चण्डनाथस्तु कार्यस्तिवद्यसनान्वितः। अथवाभयटङ्काभ्यां पाशशूलद्वयेन तु ॥ चतुर्भुजस्तु वा कार्यश्शङ्कराज्ञानुपालकः। विशेषस्सिह्छे देशे कश्चिद्त्राभिधीयते ॥ केताया(कृतेऽय १)मष्टहस्तस्त्यात्तेतायां १ षड्भुजो मतः । द्वापरे च चतुर्हस्तः कलौ तु द्विकरो मतः ॥ अन्यदेशे तु सर्वत्र विभागो नायमीरितः । अथवा चण्डनाथस्तु देव्या तु सहितो न वा ॥ सा देवी श्यामला हस्तद्वयाखिलविभूषिता। धर्मनीत्याख्यया ख्याता घृतनीलोत्पला वरा ॥

१ 'कृतयामि 'ति पाठान्तरम्।

एवमापाद्य बेरं तु मनुभिस्त्थापनं नयेत्।

(उत्तरकामिकागमे पश्चषष्टितमपटले ॥)

अथातस्संप्रवक्ष्यामि चण्डेशस्थापनं परम् । उद्भवं प्रथमं तस्य द्वितीयं स्थापनं ऋमात् ॥ रुद्रस्यैव त रुद्रांशं तत्सर्वं चण्डनामतः । गणेशावरणे स्थित्वा दशांशेनायुतेन तु ॥ प्रचण्डादिर्विनिष्क्रान्ता पञ्चमूर्तिर्विधानतः । प्रचण्डचण्डः प्रथमं ततो विक्रान्तचण्डकः ॥ तृतीयो विभुचण्डस्तु वीरचण्डश्चतुर्थेकः । एवं वै पञ्चचण्डेशाः पञ्चब्रह्मसमुद्भवाः ॥ कृतयगाधिपसं त प्रचण्डमिद्मुच्यते । विक्रान्तचण्डनामा तु त्रेतायामधिपस्समृतः ॥ द्वापरे चाधिपत्यं हि विभुश्वण्डेश उच्यते । कळौ तु वीरचण्डेशस्वा(स्याः) घिपत्यं प्रकीर्तितम् ॥ एवं [वे*] पञ्चभेदेन चण्डनाम विधीयते । आलयस्यैशदिरभागे विमानं पूर्ववत्क्रमात् ॥ त्रिनेत्रं चतुर्भुजं वापि दिनेत्रं द्विभुजं तु वा । भीमं जटासमायुक्तं सर्वाभरणभूषितम् ॥

अभयं शान्तदेहं(१) च पाशं वै परशुं तथा ।

द्विभुजं यदि कर्तुं चेच्छान्त(१)टङ्कयुतं तथा ॥

शुक्कयज्ञोपवीतं च शुक्काम्बरघरं तथा ।
स्थानकं चासनं प्रोक्तं पूर्वोक्तविधिना ततः ॥

(सुप्रभेदागमे सप्तचत्वारिंशत्तमपटले ॥)

चण्डश्च चण्डेश्वरो रक्तश्वेतिमिश्रश्च विस्तरः ।

दिवाहुस्सजटाज्ट्रशेखरः कर्णकुण्डलः ॥

धृतयज्ञोपवीतश्च श्रुक्ताम्बरधरश्चुचिः ।

सर्वभूषणसंभूष्यष्टङ्कपाणिरथापि वा ॥

अर्धचन्द्रासनासीनः पुष्पमालावलम्बितः ।

चण्डेशस्याकृतिहोंवं क्षेत्रपालाकृतिं श्रुणु ॥

(पूर्वकारणागमे व्योदशपटले ॥)

शिवभक्ताः ।

वक्ष्यामि शिवभक्तानां प्रतिष्ठां भोगमोक्षदाम् । ब्राह्मणा क्षत्रिया वैश्याश्राद्भा वा ह्यन्तराळजाः ॥ स्त्रियो वा गुरवश्चेषामभिषिक्तो नृपोऽथवा । शिवभक्तिसमोपेता जीवन्तो वा मृतास्तु वा ॥ तेषां प्रतिकृतिं कृत्वा प्रतिष्ठाप्य समर्चयेत् । स्वप्रधानं पराङ्गं च द्विविधं स्थापनं मतम् ॥

प्रामादौ वा नदीतीरे पुष्करिण्यास्तदेऽपि वा । वने चोपवने वापि पर्वते वा मनोरमे ॥ स्थानेऽन्यत्र च कर्तब्यं स्वप्रधानस्य मन्दिरम् । देवालयान्तस्सालादौ तत्र कल्पितमन्दिरे ।। परिवारसमोपेतं स्वप्रधानं प्रकीर्तितम् । देवालयादौ सर्वत्र मालिकामण्डपादिषु ॥ परिवारिवहीनं यत्कल्पितं त्वङ्गमिष्यते । तदर्थं शिवलिङ्गं वा प्रतिमा वा शिवस्य तु ॥ स्कन्दनन्द्यादिरूपं वा मृतप्रतिकृतिं तु वा । कुर्यादायादिसंयुक्तं शिलाचैरुक्तवस्तुभिः॥ शैलं लोहं तथा वार्क्ष मृन्मयं मणिजं तु वा । अर्घचित्रमथाभासं पटादिपरिकल्पितम् ॥ लिङ्गं चेत्तिह्यानोक्त्या प्रतिमा च तथैव च । तदुक्ततालभेदेन १ कर्तव्यं स्याद् द्विजोत्तमाः ! ॥ मृतप्रतिकृतिं चोक्तामष्टताछेन कारयेत्। आसीनं स्थानकं वापि वाहनारूढमेव वा ॥ आसने स्थानके वाथ पद्मसिंहासनं तु वा । अधस्तात्करुपयेद्विद्वानुभयं वा विधीयताम् ॥

१ 'तदक्ततालभेदेने 'ति पाठान्तरम्।

यथेष्ठासनयुक्तं वा समाश्रं वा यथाश्रकम् ।

आसनोन्मानविस्तारायामं तद्धदलंकृतिम् ॥

प्रतिमोक्तप्रकारेण प्रागुक्तविधिना नयेत् ।

शिखी वा बद्धकेशी वा मुण्डितो जटिलोऽथवा ॥

अभिषिक्तो नृपश्चेतु किरीटमकुटान्वितः ।

यथेष्ठायुधयुक्तो वा नमस्कारयुतोऽथवा ॥

सर्वलक्षणसंपन्नस्सर्वीमरणभूषितः ।

गायका नृत्तयुक्ता वा पूजका वा यथेष्ठकाः ॥

स्त्रियश्चेत्तस्यानुरूपेण भूषणैरुपभूषिताः ।

एवं लक्षणमाख्यातं प्रतिष्ठाद्यं निगवते ॥

(उत्तरकामिकागमे षट्षष्टितमपटले ॥)

आर्यः ।

आर्थ्यश्वतुर्भुजश्शान्तिस्रिनेत्रः पद्मसंस्थितः । हिरण्यसदशप्रद्यो दुकूलवसनान्वितः ॥

अभयवरदोपेतः खङ्गखेटकधारितः ।

सुस्थितः पद्मपीठे तु आर्य्यमेवं प्रकल्पयेत् ॥

(अंशुमद्भेदागमे एकोनपश्चाशपटले ॥)

१ स्त्रियश्रेदिखर्धमादशीन्तरे नास्ति ।

अथातस्तंप्रवक्ष्यामि शास्त्रस्थापनमुत्तमम् । शास्ता सर्वस्य छोकस्य तस्माच्छास्तेति चोच्यते ॥ समुद्रमथने काले परिगृह्यामृतं तथा। हरिर्वभूव स्त्रीरूपा मोहिनीनाम नामतः ॥ तां मोहिनीमहं दृष्ट्या संगतोऽस्मि कदाचन । जातस्तदा महाशास्ता मेध्याहाम्रवतीश्वराः ॥ द्विनेत्रं द्विभुजं कृत्वा सर्वाभरणभूषितम् । श्यामवर्णयुतं तेषां शुक्रयज्ञोपवातिनम् ॥ धानकुक्कुटमेषाचैः ऋडिन्तं सर्वसिद्धिदम् । मदनावर्णनीदेवौ १ (व्यौ १) पीतौरस (नोरस १) समन्वितौ (ते १) ॥ सर्वाभरणसंयुक्तौ (क्ते ?) पार्श्वयोर्विन्यसेत्ततः । वामे दमनकं र न्यस्वा तद्वेषं विकृतं स्मृतम् ॥ द्विभुजं दक्षिणे हस्ते चक्रदण्डमथेश्वरम् । फलपञ्चवहस्तं च कुञ्चिताङ्चिकरद्वयम् ॥ भूताकारं बृहत्कुक्षिं नीलालकविभूषितम्। शास्तुश्र लक्षणं प्रोक्तं स्थापनं शृणु तत्वतः ॥

(सुप्रमेदागमे तिपञ्चाशत्तमपटले ॥)

१ 'पनकापर्णिनौ देव्यै 'इति पाठान्तरम् । २ 'वामधे मनकं न्यस्ता ' ते पाठान्तरम् ।

मोहिनीतनयश्शान्तो द्विबाहुश्स्यामसनिमः ।
पीठालम्बितशायितौ वामदक्षिणपादकौ ॥
वामाङ्किजानुकोर्ध्वे तु वामहस्तं स्थितं कुरु ।
मण्डलीभूतदण्डाग्रो वन्नदण्डधरो युवा ॥
स्निग्धनीलाङ्गनाकीर्णकुन्दलीभूतभूध्वजः (न्तलीभूतमूर्धजः!) ।
गजवाहनकेतुस्स्याद्विलासी सिवलासिनी ॥
नील्ध्वेताश्ववृषभवाहनो वा चतुर्भुजः ।
रक्तचूडध्वजो वापि सर्वेत्र परिकीर्तितः ॥
ज्ञानी योगासनासीनो वेदाध्यायी पवित्रकः ।
सोभयांसोपवीतस्स्यान्न्यूनावीरासनास्थितः ॥
लीलाविगीतभावी स्यात्सुर (खं!)भावी सुखासनः ।
वामोरूपरि विन्यस्त (स्ता !)वामपादतलेक्षणः ॥
आर्थस्याकृतिरेवं तु शक्रस्याकृतिरुच्यते ।
(पूर्वकारणागमे त्रयोदशपटले ॥)

क्षेत्रपालः ।

त्रिविधः क्षेत्रपालस्तु सात्विको राजसस्तमः । श्वेतं रक्तमथो कृष्णं सात्विकादिगुणं भवेत् ॥ द्विमुजं वा चतुर्बोह्व शान्तं सात्विकमुच्यते । षड्बाह्व चोप्रवदनमुग्रं स्यादाजसं स्मृतम् ॥

तामसं चाष्टबाहुं च एते वै समपादकाः।
स्थानकं पद्मपीठे तु मद्मपीठे तु वा यथा॥
शूळं दक्षिणहस्ते तु कपालमितरे धृतम्।
द्विमुजं द्येवमाख्यातं चतुर्हस्तमथोच्यते॥
परहस्ते तु सव्ये तु खङ्गं घण्टां तदन्यके।
अथवा पूर्वहस्ते तु अभयं वरदान्वितौ॥
पूर्ववत्परहस्तौ द्वौ घण्टां वा वामहस्तके।
सात्विकं द्येवमाख्यातं राजसं शृणु सुन्नत!॥
शूळं खङ्गं च घण्टां च दक्षिणे [तु*] करत्वये।
खेटकं च कपालं च नागं वा पाशवामके॥
तामसे तु धनुर्वाणं दक्षिणेऽदक्षिणे धृतम्।
शेषं राजसवरद्ध्यातं रक्तकेशोर्ध्वमण्डलम्॥
उप्रदृष्टिसमायुक्तं नानानागविभूषितम्।
त्रिनेत्रं नप्रकृपं च क्षेत्रपालं प्रकल्पयेत्॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

अथातस्संप्रवक्ष्यामि क्षेत्रेशस्य विधिक्रमम् । ईश्वरस्यायुतांशेन क्ष(क्षे !)त्रपालोद्भवं तथा ॥ प्रामादावैशदिग्मागे लोकरक्षार्थकारणम् । प्रासादं प्रतिमां तत्र पूर्वोक्तविधिना तथा ॥

हारं तु पश्चिमे मुख्यं दक्षिणे मध्यमं स्मृतम् ।
कन्यसं चेन्द्रित् द्वारं प्रतिमालक्षणं ततः ॥
चतुर्भुजं त्रिनेत्रं वा षड्मुजं चाष्टहस्तकम् ।
सुदष्ट्रं भैरवाकारं कृष्णवर्णं दिगम्बरम् ॥
सर्पयज्ञोपवीतं च शिरोमालकरोटिकम् ।
कध्वेकेशं सुवृत्ताक्षं नागाभरणभूषितम् ॥
त्रिशूलं दक्षिणे हस्ते वामहस्ते कपालकम् ।
खङ्गं च दक्षिणे हस्ते वामहस्ते तु खेटकम् ॥
एवं चतुर्भुजं विद्धि षड्मुजं च ततः शृणु ।
नागं च दक्षिणे पाणौ तोमरं वामहस्तके ॥
प्रागुक्तायुषसंयुक्तं षड्मुजं विति कीर्तितम् ।
शूलं डमरखट्टाङ्गं दक्षिणे वामहस्तके ॥
एवमष्टमुजं प्रोक्तं षड्मुजायुषसंत्रिभम् ।

(सुप्रमेदागमे पञ्चाशत्तमपटले ॥)

रक्तोप्रेक्ष्णः कालमेघवणीं वापि महाबली । दिबाहुवी चतुर्बाहुरष्टबाहुरथापि वा ॥ कपालशूलो दिभुजो घण्टापाशसमायुतः । चतुर्बाहुः क्रमात्क्षेत्रपालो वामे च दक्षिणे॥

अग्निटङ्को च खट्टाङ्गं भयमष्टभुजे क्रमात् । रक्तपद्मासनारूढः श्यामवर्णोग्ररूपकः ॥ विसृतोर्घ्वो(र्घ्व १) रक्तकेशः क्रश्चितभूसविश्रमः । नग्नरूप(पः १)शिरोमाळाभूषितस्तीक्ष्णदंष्ट्रकः ॥ (पूर्वकारणागमे त्रयोदशपटले ॥)

त्रह्या ।

चतुर्भुजश्चतुर्वको हरितालसमप्रमः ।
जटामकुटसंयुक्तः पिङ्गाक्षस्सर्वभूषणः ॥
कृष्णाजिनोत्तरीयश्च यज्ञसूत्रसमन्वितः ।
ग्रुक्कवस्त्रधरशान्तः कटिसूत्रसमन्वितः ॥
ग्रुक्कमाल्यानुलेपश्च कर्णकुण्डलमण्डितः ।
दक्षिणे चाक्षमाला च कूर्च चैव तु घारयेत् ॥
कमण्डलुकुश(शं १) वामे दक्षिणे स्नुक्सुवौ तलः (१) ।
आज्यस्थाली कुशांचैव(श्वेव १) वामहस्ते तु घारयेत् ॥
अभयवरदोपेतौ पूर्वहस्तौ द्विजोत्तम ! ।
आसने तूभयाङ्किश्च शाययेतु ततः परम् ॥
मेद्रमूलोपरिष्ठातु वामहस्तोष्विवक्रकम् ।
सन्यहस्तं च तस्योष्वें तदन्यास्यं च कारयेत् ॥

दक्षिणे चाक्षमाळां च वामहस्ते कमण्डलुम् ।
सरस्वती दक्षमागे सावित्री वामभागके ॥
आसीनो वा स्थितो वापि पद्मपीठोपिर स्थितः ।
(अंग्रुमद्भेदागमे एकोनपद्भाशपटले ॥)

चतर्मुखं चतुर्वाहुं कमण्डस्वक्षधारिणम् ।
रक्तवर्णजटायुक्तं कत्वा ब्रह्माणमुज्वलम् ॥
सावित्रीं वामपार्थे तु सर्वालङ्कारसंयुताम् ।
एवं चतुर्मुखं कुर्याज्ञगत्मृष्टिकरं ग्रुभम् ॥
(सुप्रभेदागमे चतुर्स्त्रिशत्तमपटले ॥)

लिखेचतुर्मुखं देवं चतुर्वाहुं शुभेक्षणम् ।
रत्नकुण्डलसंयुक्तं लम्बकूर्चोपिर स्थितम् ॥
कृष्णाजिनधरं गौरं शुक्काम्बरिवराजितम् ।
दक्षिणं वरदं हस्तं तत्रान्यांशुभ (न्यंस्नुवः) धारिणम् ॥
कमण्डलुधरं वामं तथान्यं संयुतं शु(सुः)चा ।
विश्राणं चतुरो वेदान् पुरतश्चास्य विन्यसेत् ॥
वामे पार्श्वे तु सावित्रीं दक्षिणे तु सरस्वतीम् ।
आज्यस्थाली पुरोभागे महिषिश्च(महर्षीश्चः) समन्ततः ॥

हंसारूढं लिखेत्कापि कचिच कमलासनम् । स्नष्टारं सर्वेलोकानां ब्रह्माणं परिकल्पयेत् ॥ (शिल्परत्ने पञ्चविंशपटले ॥)

ह्मा कमण्डलुकरश्चतुर्भुखः पङ्कजासनस्थश्च । (बृहत्संहितायामष्टापञ्चाशत्तमाध्याये ॥)

त्रह्माणं कारयेद्विद्वान् देवं सौम्यं चतुर्भुजम् ।
बद्धपद्मासनं तुष्टं तथा कृष्णाजिनाम्बरम् ॥
जटाधरं चतुर्बाहुं सप्तहंसरथस्थितम् ।
वामे न्यस्तेतरकरं तस्यैकं दोर्युगं भवेत् ॥
एत(कः?)स्मिन् दक्षिणे पाणावक्षमाला तथा शुभा ।
कमण्डलुं द्वितीये च सर्वाभरणधारिणम् ॥
सर्वलक्षणयुक्तस्य शान्तिक्षपस्य पार्थिव ! ।
पद्मपत्रदलाग्रामं ध्यानसंमीलितेक्षणम् ॥
भर्चायां कारयेदेवं चित्रे वा वास्तुकर्मणि ।
(विष्णुपुराणे ॥)

पद्मपतासनस्थश्च ब्रह्मा कार्यश्चतुर्मुखः । सावित्री तस्य कर्तव्या वामोत्सङ्गगता तथा ॥ (आदिसपुराणे ॥)

श्रुग्वेदादि प्रभेदेन कृतादियुगभेदतः । विप्रादिवर्णभेदेन चतुर्वश्रं चतुर्भुजं ॥ दक्षिणाधः करात्स्रष्टा जपमान्नां तथा सुचम् । पुस्तं कमण्डलुं धत्ते सक्त्रचेःकमन्नासनः ॥ अक्षस्त्रं पुस्तकं च धत्ते पद्मं कमण्डलुम् । चतुर्वेक्ता तु सावित्री श्रोत्रियाणां गृहे हिता ॥

(रूपमण्डने ॥)

जिटिलाः श्मश्रुलाः शान्ता आसीना ध्यानतत्पराः ।
कमण्डल्बक्षसूत्राभ्यां संयुक्ता ऋषयस्स्मृताः ॥
विश्वकर्मा चतुर्बाहुरक्षमालां च पुस्तकम् ।
कं वा(बुं?) कमण्डलुं धत्ते तिनेत्रो हंसवाहनः ॥
आग्नेय्यां तु गणेशस्स्यान्मातृस्थानं च दक्षिणे ।
नैऋत्ये तु सहस्त्राक्षं वारुण्यां जलशायिनम् ॥
वायव्ये पार्वतीरुद्रौ प्रहांश्चेवोत्तरे न्यसेत् ।
ऐशान्ये कमलादेवीं प्राच्यां तु धरणीधरम् ॥
इति ब्रह्मायतनम् ।

ब्रह्मप्रतीहाराः । ब्रह्मणोऽष्टौ प्रतीहारान् कथयिष्याम्यनुक्रमात् । पु(प !)रुषाकारगम्भीराः सकूची मकुटोज्वलाः ॥

पद्मं सुक्पुस्तकं दण्डं सत्यो वामेऽथ दक्षिणे ।

सव्यापसब्ये करके शेषं प्राग्वत्सधर्मकः ॥

अक्षं पद्मागमी दण्डं करैर्धते प्रियोद्भवः ।

दण्डागमस्तुक्फलकैर्यज्ञः स्यादायुधैः शुभैः॥

अक्षसूत्रगदाखेटदण्डैर्विजयनामकः ।

अधोहस्तापसन्येन खेटकं यज्ञभद्रकः ॥

अक्षः पाशाङ्क्षशौ दण्डो भवे स्यात्सार्वकामिकः ।

दण्डाङ्कुशपाश्चपद्मैर्विभवस्सर्वशान्तिदः॥

इति ब्रह्मप्रतीहाराः ।

(रूपमण्डने ॥)

दिक्पालाः।



दिक्पालाः ।

इन्द्रः ।

र्थामवर्ण(ण) ब्रिहस्तं च रक्ताम्बरघरं ग्रुभम् ।
किरीटमकुटोपेतं सर्वाभरणभूषितम् ॥
शक्तिर्दक्षिणहस्ते तु वामहस्तेऽङ्कृशं घृतम् ।
विशालोदरग्रीवं च वामे शचीसमन्वितम् ॥
द्विनेत्रं सौम्यवदनं सिंहासनोपिर स्थितम् ।
आसीनं वा प्रकर्त्तन्यं गजारूढमथापि वा ॥
इन्द्रमेवं समाख्यातमिश्वन्यौ च प्रवक्ष्यते ।
(अंग्रुमद्भेदागमे एकोनपञ्चाशपटले ॥)

इन्द्रमैन्द्रे तु मतिमांस्विन्द्रो वज्राङ्क्षुशोधरात् । श्यामाङ्गं तु गजारूढमप्सरोगणसंयुतम् ॥ (सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

सुरराजं प्रवक्ष्येऽहमैरावतसमाश्रितम् । किरीटकुण्डलघरं भुजद्वयसमन्वितम् ॥

१ 'वज्राङ्क्षुशौ दधत् ' इति पाठान्तरम् ।

कुिशं दक्षिणे पाणौ वामहस्ते तथोत्पलम् ।
दिव्यरत्निवभूषाद्धां दिव्यचीनांशुकैर्युतम् ॥
चित्रचामरघारिण्यौ स्त्रियौ पार्थे प्रकल्पयेत् ।
सिंहासनस्थमथवा लिखेद् गन्धर्वसंयुतम् ॥
इन्द्राणीं वामतस्तस्य लिखेदुत्पलघारिणीम् ।
दिव्यश्रङ्कारसंयुक्तामिन्द्रवक्षावलोकिनीम् ॥
(शिल्परत्नसंयोजिते करिंमश्चिद् प्रन्थे ॥)

द्युक्चश्चतुर्विषाणो द्विपो महेन्द्रस्य वज्रपाणित्वं च । तिर्यग्ळ्ळाटसंस्थं तृतीयमपि लोचनं चिह्नम् ॥ (बृहत्संहितायामष्टापञ्चाशत्तमाध्याये ॥)

चतुर्दन्ते गजे सक्तः श्वतः कार्यस्सुरेश्वरः ।

वामोत्सङ्गगता कार्या तस्य भार्या शची नृप! ॥

नीळवल्ला सुवर्णाभा सर्वाभरणवांस्तथा ।

तिर्यग्ळळाटकस्तार्क्यः (स्थाक्षः ?) कर्तव्यश्च विभूषितः ॥

शक्रश्चतुर्भुजः कार्यो द्विभुजा च तथा शशी (ची ?) ।

पद्माङ्कशौ च कर्तव्यौ वामदक्षिणहस्तयोः ॥

वामं शचीपृष्ठगतं द्वितीयं वन्नसंयुतम् ।

वामे शच्याः करे कार्या रम्या सन्तानमञ्जरी ॥

दक्षिणं पृष्ठविन्यस्तं देवराजस्य कारयेत् । (विष्णुधर्मोत्तरे ॥)

वज्रपाणिर्महावीरिस्सिहस्कन्घोऽवळीळधृक् । ळळाटोरस्स्थळायामपीवरोरुर्महोदरः ॥ प्रसन्तवदनश्स्यामवर्णो रक्ताम्बरस्सुखी । किरीटकुण्डळी हारकेयूरादिविभूषितः ॥ पृथुशिरोगजारूढो देवराजश्शचीपितः । शक्रस्याकृतिरेवं तु चण्डेशस्याकृतिं शृणु ॥ (पूर्वकारणागमे त्रयोदशपटळे ॥)

वरं वराङ्क्षुशौ चैव कुण्डीं घत्ते करेस्तु यः ।
गजारूढः सहस्राक्ष इन्द्रः पूर्वदिशाधिपः ।।
(रूपमण्डने ॥)

विहः।

वच्मीह विह्निरूपं तु रक्तवर्णं चतुर्मुजम् । वरदाभयहस्तं च.....। शक्तिस्स्यादपरे वामे दक्षिणे तु स्नुचं धरम् । एकाननं त्रिनेत्रं च रक्तकेशोर्ध्वमेव च ॥ विह्निरूपं समाख्यातमेवं धामनि विन्यसेत् । (सुप्रमेदागमे एकचत्वारिंशत्तमपटले ॥)

कृत्वा चाग्निमजारूढं रक्तामं रक्तलोचनम् । शिखाभिरूर्विगाभिश्च युक्ति(कं १)शक्तिसुवं घरम् ॥ (सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

वह्नेस्वरूपं वक्ष्यामि शुद्धकाञ्चनसुप्रभम् ।

श्रधंचन्द्रासनगतं रक्तवस्रविराजितम् ॥

छोहितं वा प्रकुर्वीत बालार्कसमतेजसम् ।

युक्तं यज्ञोपवितेन लम्बकूर्चेन शोभितम् ॥

मेषपृष्ठस्थितं देवं मुजद्रयसमन्वितम् ।

दक्षिणे चाक्षसूत्रं स्यात् करे वामे कमण्डलुः ॥

स्वाहादेवी कृता पार्श्वे कुङ्कुमेन विलेपिता ।

अरुणेरम्बरैर्भव्या लेख्या मात्र (१) विभूषिता ॥

कुण्डस्थो वा प्रकर्तव्यो ह्व्यवाहो विचक्षणैः ।

ज्वालामिस्सप्तशीर्षेण शोभमानो महाचुतिः ॥

(शिल्परनसंयोजिते करिंमश्चिद् प्रन्थे)

रक्तं जटाधरं वाह्वं कारयेखूम्रवाससम् । ज्वाळामाळाकुळं सौम्यं त्रिनेत्रं समश्रुधारिणम् ॥ चतुर्वाहुं चतुर्देष्ट्रं देवेशं वायुसारियम् । चतुर्भिश्च शुकैर्युक्ते धूमचिह्नरथे स्थितम् ॥

वामोत्सङ्गगता स्वाहा शक्रस्येव शची भवेत् ।
रत्नपात्रकरा देवी वहेर्दक्षिणहस्तयोः ॥
ज्वालात्रिशूले कर्तव्ये व्वक्षमात्यं च वामके ।
(विष्णुधर्मोत्तरे ॥)

अर्धचन्द्रासनासीनो ब्रह्मरूपो हुताशनः।
प्रज्वल्दकाञ्चनज्योतिः पिङ्गलः पिङ्गलोचनः।।
हेमकूचीप्रसदृशस्वरूपं च शिरोरुहम्।
तरुणादित्यसंकाशं तद्वस्त्रमुपवीतकम्॥
अक्षमाला च शक्तिश्च दक्षिणेऽदक्षिणेऽपि च।
ज्वालामालाकुलं तीत्रं पार्श्वस्थान्य(स्थं ह्यं ?)श्चमण्डलम्।।
मेषारूढं च कुण्डस्थो योगपट्टेन वेष्टितम्।
दक्षिणे तु स्थिता स्वाहा रत्नकुण्डलमण्डिता।।
अग्नेराकृतिरेवं स्याच्छृणु वैवस्वताकृतिम्।
(पूर्वकारणागमे चतुर्दशपटले॥)

वरदः शक्तिहस्तश्च समृणालकमण्डलुः ।
ज्वालापुञ्जनिभो देवो मेषारूढो हुताशनः ॥
(रूपमण्डने ॥)

वैवस्वतः ।

द्विभुजः ऋष्णवर्णस्तु खङ्गखेटकधारिणी । करालदंष्ट्रवदनो रक्तमाल्यानुलेपनः ॥

रक्तवस्त्रधरोप्रश्च किरीटमकुटान्वितः । दीप्ताग्निसदशाक्षश्च महामहिषवाहनः ॥ यमस्वेवं हि पार्श्वस्थौ तमिस्रौ चोप्रवक्तकौ । चित्रगुप्तः कालिश्चैव द्वारपार्श्वे तु संस्थितौ ॥ कृष्णश्यामिनभौ तौ च रक्तवस्त्रसिता(धरा १) बुभौ । पीठपार्श्वस्थितौ मृत्युसहितादु(संहितौ व्यु १)प्रतेजसौ ॥ नील्लोहितसङ्काशौ द्वौ चामरश्चते स्त्रियौ । पुरतः संस्थितौ विप्रौ धर्माधर्म समाह्वयौ १ ॥ यमस्सिहासनासीनो महिषारोहितस्तु वा ।

(अंग्रुमद्भेदागमे एकोनपञ्चाशपटले ॥)

यमं सुदण्डहस्तं तु महिषासनसंस्थितम् । कराळं काळवर्णं च फळपळ्ळवपाणिनम् ॥ (सुप्रभेदागमे अष्टचत्वारिंशत्तमपटळे ॥)

पित्राजं प्रवक्ष्यामि नीलाञ्जनसमच्छिवम् । दण्डं पाशं धनुदोभ्या प्रदीप्ताग्निविलोचनम् ॥ महामहिषमारूढं सिंहासनमथापि वा । मृत्युना चित्रगुप्तेन पार्श्वयोरूपशोभितम् ॥

यमलक्षणमाद्यातं रोहिणीलक्षणं शृणु ॥

१ 'धर्मशर्म समाह्या' विति पाठान्तरम् ।

करालैः किंकरैश्चैव सुरासुरगणैस्तथा । धर्मिभिः पापिभिश्चैव सेव्यमानं निरन्तरम् ॥ (शिल्परत्नसंयोजिते कस्मिश्चिद् प्रन्थे ॥)

सजलाम्बुदसच्छायस्तप्तचामीकराम्बरः ।
महिषस्थश्च कर्तव्यस्तर्वाभरणवान् यमः ॥
नीलेत्पलामां घूमोर्णा(घूमोर्णां?) वामोत्सङ्गे च कारयेत् ।
घूमोर्णा(घूमोर्णां?) द्विमुजा कार्या यमः कार्यश्चतुर्मुजः ॥
दण्डखङ्गाद्युमौ कार्यौ यमदक्षिणहस्तयोः ।
व्वाला त्रिशूला कर्तव्या विक्षमाला च वामके ॥
दण्डोपारे मुखं कार्यं ज्वालामालाविभूषणम् ।
घूमोर्णा(घूमोर्णा?)दक्षिणो हस्तो यमप्रष्ठगतो भवेत् ॥
वामे तस्याः करे कार्यं मातुल्जङ्गं सुदर्शनम् ।
पार्श्वे तु दक्षिणे तस्य चित्रगुप्तं तु कारयेत् ॥
वापीच्यवेषं स्वाकारं द्विमुजं सौम्यदर्शनम् ।
दक्षिणे लेखनी तस्य वामे पत्नं तु कारयेत् ॥
वामे पाश्वधरः कार्यः कालो विकटदर्शनः ।
(विष्णुधर्मोत्तरे ॥)

दण्डपाणिर्महादीतः कालाञ्जनसमच्छिवः ।
महामहिषिकारूढो दीताग्निसमलोचनः ॥
(पूर्वकारणागमे चतुर्दशपटले ॥)

लेखनी पुस्तकं धत्ते कुक्कुटं दण्डमेव च । महामहिषमारूढो यमः कृष्णाङ्ग ईरितः ॥

(रूपमण्डने ॥)

निर्ऋतिः।

निर्ऋतिर्नीलवर्णस्तु द्विभुजश्च महातनुः ।

खङ्गं दक्षिणहस्तेन वामहस्तेन खेटकम् ॥

पीतवस्त्रधरं रौद्रं करालास्यं च दंष्ट्रिणम् ।

सर्वाभरणसंयुक्तं नानापुष्पैरलङ्गृतम् ॥

दुक्लवसनास्सर्वाः पीनोरुजधनस्तनाः ।

मध्यक्षामातिसौम्याश्च किञ्चित्प्रहसिताननाः ॥

नानागन्धानुलिसाङ्गा भद्रपीठोपिर स्थिताः ।

समभङ्गसमायुक्तास्सप्तसङ्ख्याप्सरास्स्रृताः ॥

अप्सरेश्च समायुक्तो निर्ऋतिश्च विशेषतः ।

निर्ऋतिस्त्वेवमाख्यातं वरुणस्त्वथ वक्ष्यते ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

खङ्गखेटकसंयुक्तं निर्श्वतिश्यामवर्णकम् ।

कराछं विकृताकारं सिंहारूढं द्विनेत्रकम् ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटळे ॥)

राक्षसं संप्रवक्ष्यामि नैर्ऋते स्थितम् ।

नरयानसमारूढं रक्षि(क्षो श)भिर्त्रहुभिरिश्रतम् ॥

काल्मेघसमाभासं खङ्गखेटकधारिणम् ।

पीतवस्त्रपरीधानं स्वर्णभूषाविभूषितम् ॥

(शिल्परत्नसंयोजिते कस्मिश्चिद् प्रन्थे ॥)

विरूपाक्षो विद्यता(द्यता?)स्यः प्राञ्च(प्रांशु?)दंष्ट्रोज्वलाननः ।
ऊर्ध्वकेशी खरस्थश्च द्विबाहुर्भाषणाननः ॥
कर्णेन कृष्णरक्ताङ्गः कृष्णाम्बरधरस्तथा ।
सर्वाभरणवान् दंष्ट्रासङ्केर्दण्डधरस्तथा ॥
भार्याश्चतस्तः कर्तव्या देवी च निर्ऋतिस्तथा ।
कृष्णाङ्गी कृष्णवदना पाशहस्ता तु वामतः ॥
(विष्णुधर्मोत्तरे ॥)

राक्षसेशो विशालाक्षः पीतवस्त्रश्चासनः ।
निर्ऋतिस्सुस्थितासीनः खङ्गहस्तो महोज्वलः ॥
निर्ऋतेराकृतिर्ह्येवं वरुणस्याकृतिं शृणु ।
(पूर्वकारणागमे चतुर्दशपटले ॥)

खड्नं च खेटकं हस्तैः कर्त्तिकां वैरिमस्तकम् । दंष्ट्राकराळवदनं श्वानारूढश्च राक्षसः ।। (रूपमण्डने ॥)

वरुणः।

वरणरशुक्रवर्णस्तु द्विभुजः पाशहस्तकः ।
सर्वाभरणसंयुक्तः करण्डमकुटान्वितः ॥
पीतवस्त्रधरश्शान्तो महाबलसमन्वितः ।
यज्ञसूत्रसमायुक्तो मकरस्थानकासनः ॥
(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

वरुणं पाशहस्तं तु शुक्कवर्णसमप्रमम् । अन्यहस्तेन वरदं सर्वाभरणभूषितम् ॥ (सुप्रभेदागमे अष्टचरवारिंशत्तमपटले ॥)

सप्तहंसे रथे कार्यो वरुणो यादसां पतिः ।
स्निग्धवैदूर्यसंकाशः श्वेताम्बरधरस्तथा ॥
किचित्प्रलम्बजठरो मुक्ताहारविभूषितः ।
सर्वाभरणवान् राजन्! महादेवश्वतुर्भुजः ॥
वामभागगतं केतुं मकरं तस्य कारयेत् ।
छत्रं तु सुसितं मूर्ष्नि भायी सर्वाङ्गसुन्दरी ॥
वामोत्सङ्गता कार्या मध्ये तु द्विभुजा नृप! ।
उत्पर्छं कारयेद्वामे दक्षिणे(णं?) देवपृष्ठगम् ॥
पद्मपाशौ करे कार्यौ देवदक्षिणहस्तयोः ।
शङ्कं च रत्नपात्रं च वामयोस्तस्य कारयेत् ॥

भागे तु दक्षिणे गङ्गा मकरस्था सचामरा ।
देवी पद्मकरा कार्या चन्द्रगौरी वरानना ॥
वामे तु यमुना कार्या कूर्मसंस्था सचामरा ।
नीलोखकरा सौम्या नीलनीरजसन्निभा ॥
(विष्णुधर्मोत्तरे ॥)

शङ्ककुन्देन्दुधवलः पाशहस्तो महाबलः । केयूरकुण्डली हारी पीतवासास्सुशोभनः ॥ आसीनो वा स्थितो वापि मकरे वरुणस्स्मृतः । (पूर्वकारणागमे चतुर्देशपटले ॥)

वरं पाशौ व्यलं कुण्डी हस्तैर्विभ्रत्क्रमाच यः । नक्रारूढः स कर्त्तव्यो वरुणः पश्चिमाश्रितः ॥ (रूपमण्डने ॥)

वायुः ।

दिशुजस्तु महीवीर्थस्ताम्राक्षो धूम्रसनिभः ।
ध्वजं वै दक्षिणे हस्ते वामहस्ते तु दण्डधृक् ॥
कुञ्चितभूयुतो वायुः श्वेताम्बरिवभूषितः ।
नानाभरणसंयुक्तः केशाढ्यः केशैस्तु सुविकीर्णकः ॥
सिंहासनोपरिष्टाचु शीष्रयात्रोत्सुकः स्थितः ।
वायुरेवं समाद्ध्यातो रुद्रछक्षणमुच्यते ॥
(अंशुमद्भेदागमे एकोनपञ्चाशपटछे ॥)

अनिलं धूमवर्ण तु मृगारूढं ध्रवं (धृत?)ध्वजम् । सब्येऽङ्कुशधरं स्थामं चात्मानं विधिवद् गतम् ॥ (सुप्रभेदागमे अष्टाचत्वारिंशत्तमपटले ॥)

समीरणं प्रवक्ष्यामि सूत्रहरिणवाहनम् । पीताम्बरधरं देवं चित्ररत्नविभूषितम् ॥ वरदं दक्षिणं हस्तं वामहस्तं पताक्तयम् (या?) । बिश्राणं कुण्डलोपेतं किरीटवरधारिणम् ॥ (शिल्परत्नसंयोजिते करिंमश्चिद् प्रन्थे ॥)

वायुरम्बरवर्णस्तु तदाकाराम्बरो भवेत् ।
काष्ठपूरितचकस्तु द्विभुजो रूपसंयुतः ॥
गमनेच्छुश्चिवा भार्या तस्य कार्या च वामतः ।
कार्यो गृहीतचक्राङ्कः कराभ्यां पवनो द्विजः ॥
तथैव देवी कर्तव्या शिवा परमसुन्दरी ।
व्यादृतास्यस्तथा कार्यो देवो व्याकुळमूर्भजः ॥
(विष्णुधर्मोत्तरे ॥)

कुश्चितभूर्युवा वायुस्ताम्रहग् धूम्रसिन्भः ।
श्रङ्काश्चेन करो वीर्यश्चाम्बराम्बरसंयुतः ॥
पृगारूढो विधातव्यस्सर्वाभरणभूषितः ।
एवं सदागितस्सर्वव्यापकोऽयं समीरणः ॥
(पूर्वकारणागमे चतुर्दशपटले ॥)

वरं ध्वजं पताका च कमण्डलुकरैर्दधत्।
मृगारूढो हरिद्धर्म्म(र्णः !) पवनो वायुदिक्पतिः॥
(रूपमण्डने॥)

धनदः।

धनदस्सर्वयक्षेशस्सर्वाभरणभूषितः ।
तप्तकाञ्चनसङ्काशो हस्तद्वयसमन्वितः ॥
वरदाभयहस्तश्च गदां वै वामहस्तके ।
करण्डमकुटोपेतस्सितवासोत्तरीयकः ॥
दक्षमागे शङ्किनिधिर्वामे पद्मिनिधिस्तथा ।
धनदस्य तु वामे तु देवीं कुर्य्यात्सळक्षणाम् ॥
पद्मपीठोपरिष्टात्तु द्विनेत्रो मेषवाहनः ।
रक्ताम्बरधरस्तौम्यश्शङ्कपद्मिनिधिर्युतः ॥
शङ्कपद्मिनिधी द्वौ च भूताकारौ महावळौ ।
आसीनौ पद्मपीठे तु पद्महस्तौ द्विजोत्तम ! ॥
करण्डमकुटोपेतौ सितावासोत्तरीयकौ ।
धनदं ह्येवमाख्यातं प्राग्वद्भद्भांश्च कल्पयेत् ॥
(अंग्रुमद्भेदागमे एकोनपञ्चाशपटळे ॥)

यक्षेशं तु गदाहस्तं श्यामरूपं भयावहम् । द्विबाह्यं रक्तवस्त्राढ्यं रक्ताक्षं रक्तपाणिनम् ॥ (सुप्रभेदागमे अष्टचत्वारिंशत्तमपटळे ॥)

हरिमतं प्रवक्ष्यामि द्रव्यहारिवभूषितम् । किरीटकुण्डळयुतं श्वेताम्बरिवराजितम् ॥ नरयुक्तिविमानस्थं गदापाणि वरप्रदम् । महोदरं महाबाहुं गौरवर्णं मनोहरम् ॥ अष्टिभिर्निधिमिर्युक्तं द्रविणव्यप्रपाणिभिः । समन्ताद् गुह्यकैर्युक्तं चित्रकर्मणि छेखयेत् ॥ (शिल्परत्नसंयोजिते कर्सिमश्चिद् प्रन्थे ॥)

कर्तव्यः पद्मपत्रामो वरदो नरवाहनः ।
चामीकरामो वरदस्सर्वाभरणभूषितः ॥
ळम्बोद्रश्चतुर्बाहुर्वामिष्क्रळ्ळोचनः ।
आपीच्यवेषः कवची हारभारी मनोहरः ॥
दे च दंष्ट्रे मुखे तस्य कर्तव्ये रमश्रुधारिणः ।
वामेन विभवा कार्या मौलिस्तस्यारिमर्दन ! ॥
वामोत्सङ्गाता कार्या वृद्धिर्देवी वरप्रदा ।
देवपृष्ठगतं पाणि द्विभुजायास्तु दक्षिणम् ॥
ररनपात्रधरं कुर्योद्वामं रिपुनिष्ठ्दन ! ।
गदाशक्ती च कर्तव्ये तस्य दक्षिणहस्तयोः ॥
सिंहार्कळक्षणं केतुं शिविकामि पादयोः (१) ।
शङ्खपमनिधी कार्यो सरूपौ निधिसंस्थितौ ॥

शङ्खपद्माङ्गलिकान्तं वदनं तस्य पार्श्वयोः (१) । (विष्णुधर्मोत्तरे ॥)

मकुटी कुण्डली हारी केयूरी नरवाहनः ।
यक्षराजः कुवेरोऽयं तप्तकाञ्चनसन्तिमः ॥
शङ्खपद्मनिधीयुक्तो गदाहस्तो निधीश्वरः ।
(पूर्वकारणागमे चतुर्दशपटले ॥)

गदानिधीबीजपूरकमण्डलुधरः करैः । गजारूढः प्रकर्त्तव्यः सौम्ययो (१)नरवाहनः ॥

(रूपमण्डने ॥)

ईशः ।

ईशो वे द्विभुजश्शान्तस्सर्वाभरणभूषितः । जटामकुटसंयुक्तश्शुक्कवस्त्रयुतिः स्थितः ॥ शुक्कयशोपवीतश्च शुक्कपद्मोपिर स्थितः । शूळं दक्षिणहस्ते तु कपाळं वामहस्तके ॥ ईशानमेवमाख्यातं ततो वे भास्कराक्कतिः । (अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

ईशानं तु चतुर्बाहुं त्रिनेत्रं तु जटाघरम् । शूल्पाणि वृषारूढं वरदाभयपाणिनम् ।। (सुप्रभेदागमे अष्टचत्वारिश्चमपटले ॥)

ईशानं संप्रवक्ष्यामि शारदेन्दुसमप्रमम् । शुभं वृषभमारूढं बालेन्दुकृतशेखरम् ॥ जटामण्डलम्षाख्यं लोचनत्रयभूषितम् । त्रिशूलपाणि वरदं न्याघ्रचर्माम्बरावृतम् ॥ मणिकुण्डलभूषाढ्यं नागयज्ञोपवीतिनम् । ढिखेदेवंविधं देवं चित्रकं चित्रकोविदः ॥

(शिल्परत्नसंयोजिते करिंमश्चिद् प्रन्थे ॥)

रृषारूढो महाराजो धवलः पिङ्गलेक्षणः । त्रिशूल्पाणिरीशानिस्रनेत्रो लोकशङ्करः ॥

(पूर्वकारणागमे चतुर्दशपटछे ॥)

वरं तथा त्रिशूळं च भागेद्र(१)बीजपूरकम्। बिभ्राणो वृषभारूढ ईशानो धवळचुतिः॥

(रूपमण्डने ॥)

अश्विन्यादिमूर्त्त्यन्तराणि ।



अश्विन्यादिमूर्त्यन्तराणि ।

अश्विनीदेवते ।

एकसिंहासनासीनाविधन्यावश्वरूपिणौ ।
दाडिमीपुष्पसङ्काशावुभयौ सोपवीतिनौ ।।
फुछुरक्तोत्पछाक्षौ च पीतस्त्रग्वस्त्रधारिणौ ।
नासत्योदस्त्रनामोक्त जटामकुटधारिणौ ॥
करह्रयसमायुक्तौ श्रीभूषणिवभूषितौ ।
खभयं दक्षिणं हस्तं पुस्तकं वामहस्तके ॥
छंम्बतं दक्षिणं पादं वाममुस्कुटि(त्कटुः)कासनम् ।
देवानां भिषजावेतौ तौ चिकित्साविधायिनौ ।।
तयोश्च पार्श्वयोर्विप्र! दक्षिणेऽदक्षिणे क्रमात् ।
मृतसङ्जीविनी चैव संज्ञितौ(ः) चामरोद्भृतौ ॥
पृष्ठे विश्वत्यकरणी हे स्त्रियोपेतिपङ्गछौ(ः) ।
वामे धन्वन्तरिश्चेव आत्रेयश्च तथैव च ॥
पीतरक्तिनभावेतौ विधयौ कृष्णवाससौ ।
खङ्गखेटकहस्तौ तौ सर्वाभरणभूषितौ ।।

९ 'नासल्यद्स्रनामाना ' विति पाठान्तरम् ।

स्विनाविति विख्यातौ विह्नः पूर्ववदेव हि । (अंग्रुमद्भेदागमे एकोनपञ्चाशपटले ॥)

नासस्यक्षेव दस्रश्च अश्विनो तो प्रकीर्तितो । शुक्कवस्त्रधरोष्णीषो पुस्तकाभयपाणिनौ ॥ सोत्तरीयो सुरूपो च शुक्कहेमनिभौ तथा । (सुप्रभेदागमे अष्टचलारिंशत्तमपटले ॥)

एकसिंहासनासीनावश्विनावश्वरूपिणौ ।
दाडिमीपुष्पसङ्काशानुभौ तौ सोपवीतकौ ॥
फुछरक्तोत्पलक्षौ च पीतस्त्रग्वस्त्रधारिणौ ।
करद्वयसमायुक्तौ श्रीभूषणिवभूषितौ ॥
अभयं दक्षिणे हस्ते वरदं वामहस्तके ।
लम्बतं दक्षिणं पादं वाममुत्कुटि(त्कटु?)कासनम् ॥
(शिल्परन्ने पश्चिवंशपटले ॥)

पद्मपत्नसवर्णाभी पद्मपत्नसमाम्बरी ।

द्विभुजो देवभिषजो कर्तव्यो देहसंयुतौ ॥

सर्वाभरणसंपन्नी विशेषाचारुळोचनौ ।

तयोरोषधयः कार्या दिव्या दक्षिणहस्तयोः ॥

वामयोः पुस्तके कार्ये दर्शनीये तथा नृप! ।

एकस्य दक्षिणे पार्थे वामे चात्यस्य यादव! ॥

नारीयुगं प्रकर्तव्यं सुरूपं चारुदर्शनम् ।
तयोश्च नामनी प्रोक्ते रूपसंपत्तथाकृतिः ॥
मधूकपुष्पसंकाशा रूपसंपत्प्रकीर्तिता ।
आकृतिः कथिता छोके शरकाण्डनिभा तथा ॥
रत्नभाण्डकरे कार्ये चन्द्रशुक्काम्बरे तथा ।
(विष्णुधर्मोत्तरे ॥)

उभयोस्(यौ or यां?)सोपवीतौ तौ चूडामकुटधारिणौ।
फुछरक्तोत्पळाक्षौ च पीतस्त्रक्शुक्कवस्त्रकौ।।
अश्विन्याकृतिरेवं तु सूर्योकृतिं श्रृणुष्वथ।
(पूर्वकारणागमे त्रयोदशपटछे॥)

वसवः ।

धरो ध्रुवश्च सोमश्च आपस्त्वनल एव च ।
आनेलः प्रत्युषश्चेव प्रभावश्च तथैव च ॥
वसवश्चाष्टकास्त्वेते रक्तवर्णा द्विबाहवः ।
पीताम्बरधरास्सर्वे आसीनो वा स्थितोऽपि वा ॥
खङ्गखेटकहस्तास्ते सर्वोभरणभूषिताः ।
करण्डमकुटोपेता रौद्रास्सर्वे प्रकीर्तिताः ॥
(अंग्रुमद्भेदागमे एकोनपञ्चाश्चपटले ॥)

धरो ध्रुवस्तथा सोमस्सावित्रस्विनिलोऽनलः।
प्रत्युषश्च प्रभावश्च सुदंष्ट्रा भीमरूपकाः ॥
खङ्गखेटकहस्तास्तु कुञ्चितश्रूसुलोचनाः।
सर्वाभरणसंयुक्ताश्चित्रवस्त्रधरास्तथा ॥
रक्तवस्त्रधराः पीताः प्रोक्ता वैवस्वतास्विह ।
(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

अथातस्तंप्रवक्ष्यामि वसुरूपाणि ते जय! ।
पद्माक्षमालिके तस्य दक्षवामकर द्वये ॥
सीरशक्ती दधानोऽयं धराख्यो वसुरादिमः ।
मालां पुष्करबीजोत्थां चक्रं शक्तिं कमण्डलुम् ॥
दक्षाधरादिसिक्येन(?) यस्य स्युस्स ध्रुवो मतः ।
मुक्ताफलकृता माला पङ्कजं शक्तिरङ्कशः ॥
स वसुः कीर्तितो वत्स! सोमनामेति वै बुधैः ।
सव्यवामोर्ध्वगौ यस्य करौ स्तरशक्तिसंयुतौ ॥
सीराङ्कशान्वितौ चाधः स मवेदापंसङ्कः ।
अक्षमालोपवीत्यूर्ध्वे सृणिशक्तिकरावधः ॥
यस्य स्तरसोऽनिलाख्यस्याच्छुभदः पञ्चमो वसुः ।
सुवाक्षमालिके दक्षे वामे शक्तिकपालमृत् ॥
सव्योर्ध्वादिक्रमाद्योऽसौ नलाख्यस्तु वसुरस्मृतः ।
खद्वा(द्वा?)ङ्कशुधरस्सव्ये शक्तिखेटकरोऽन्यतः ॥

प्रत्यूषाख्यो वसुश्चायं सप्तमः परिकीर्तितः ।
सन्ये दण्डकपाछोऽसौ वामे तु सृणिशक्तिकः ॥
शुभदः कीर्तितश्चायं प्रभासो वसुरष्टमः ।
एते सर्वे समाख्याता नवकाञ्चनसिनभाः ॥
धरो ध्रुवश्च सोमस्स्या(श्वा?)पश्चैवानिछोऽनछः ।
प्रत्यूषश्च प्रभासश्च वसवोऽष्टौ प्रकीर्तिताः ॥
(विश्वकर्मशास्त्रे ॥)

धरो धूमश्र सोमश्र आपश्चेवानिकोऽनकः ।
प्रत्यूषश्च प्रभावश्च वसवश्चाष्ट एव च ॥
द्विमुजाश्च द्विनेत्राश्च असिखेटकसंयुताः ।
रक्तवर्णा इमे सर्वे पीतवस्त्रसमन्विताः ॥
सर्वाभरणसंयुक्तास्निन्धमुन्तलमूर्चजाः ।
वसूनामाकृतिर्द्धीवमस्त्रमूर्त्योकृति श्रृणु ॥
(पूर्वकारणागमे चतुर्दशपटले ॥)

नागदेवः ।
त्रिनेतं चतुर्भुजं सौम्यं रक्तामं सितवाससम् ।
अभयवरदोपेतं परहस्ते तु नागधृक् ॥
करण्डमकुटोपेतं नागं पश्चफणान्वितम् ।
सर्वाभरणसंयुक्तं पद्मपीठोपिर स्थितम् ॥
(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

नागाः।

नागानां वक्ष्यते रूपं नाभेरूध्वै नराकृतिः । सर्पाकारमधोभागं मस्तके भोगमण्डलम् ॥ एकं फणात्रयं वापि पश्च वा सप्त वा नव । द्विजिह्वास्ते विधातव्याः खड्गचर्मकरैर्युताः ॥ (शिल्परने पश्चविंशाध्याये ॥)

श्वतदेहश्च कर्तन्यस्फुरन्मोक्तिकसन्निभः ।
रक्ताङ्गस्विस्तिकोपेतस्सुतेजास्तक्षको महान् ॥
रक्तपद्मिनिभः पद्मः शिरश्चुक्रस्सिविद्धमः ॥
शङ्कवर्णो महापद्मो मस्तके कृष्णशूळधृक् ।
हेमाभश्चञ्चपाळस्यात् सितरेखाधरो गळे ॥
कुळिको रक्तदेहस्तु चन्द्रार्धकृतमस्तकः ।
द्विजिह्वा बाह्नवत्सप्तफणामणिसमन्विताः ॥
अक्षस्त्रधरास्त्वे कुण्डिकापुन्छसंयुताः ।
एकमोगास्त्रिभोगा वा ह्येतज्ञातास्सुतादयः॥

साध्याः।

(मय: ॥)

साध्याः पद्मासनगताः कमण्डल्वक्षसूत्रिणः । धर्मपुत्रा महात्मानो द्वादशामरपूजिताः ॥ (ब्रह्माण्डपुराणे ॥)

असुराः।

किरीटकुण्डलोपेतास्तीक्ष्णदंष्ट्रा भयानकाः ।

नानाशस्त्रधराः काक्षा दैत्यास्तुरगणद्विषः ॥

दानवा विक्रताकारा भुकुटीकुटिलाननाः।

करिमेन(!) च कुब्जेन मण्डितारशस्त्रपाणयः॥

दंष्ट्राकराळवदना भुकुटीकुटिलेक्षणाः ।

नानारूपा महाकाया नानाशस्त्रधरास्तथा ॥

(शिल्परते पश्चविंशाध्याये ॥)

अप्सरसः।

रम्भा च विपुला चैव उर्वशी च तिलोत्तमा ।

मध्यक्षामसमायुक्ताः पीनोरुजघनंस्तनाः ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

दुकूळवंसंनीस्सर्वीः पीनोरुजघनस्तनाः ।

मध्ये क्षौवादिवणीव(१)तिसौम्याश्च किंचित्प्रहसिताननाः॥

नानाळङ्कारसंयुक्ता भद्रपीठोपरि स्थिताः ।

समभङ्गसमायुक्तास्सप्तसङ्ख्याप्सरो (१) स्मृताः ॥

(शिल्परत्ने पञ्जविंशपटले ॥)

पिशाचाः ।

उयर्वक्रशकायास्ते चर्मास्थिस्नायुविग्रहाः ।

इस्वकीर्णशिरोजास्स्यः पिशाचाश्चित्रकर्माणि ॥

वेतालाः।

ईटक्ता(शा?) एव वेताळा दीर्घदेहाः ऋशोदराः ।

कपोलै: पूर्वजैर्युक्ता लेखनीया मनीषिभि: ॥

(शिल्परते पञ्चविशाध्याये ॥)

पितर: ।

पितरः पीतवणीभाः वृद्धास्ते केशवन्धिताः ।

यज्ञसूत्रसमायुक्ता द्विभुजाः श्वेतवाससः ॥

नानाभरणसंयुक्ता भरमोद्भू छितविग्रहाः ।

सितदन्तसमायुक्ताः सौम्यद्दवपातनान्विताः॥

फलके भद्रपीठे वा पितरस्तु महात्मनः(१)।

वामजानूपरिन्यस्तवामहस्तसमन्विताः ॥

सूची दक्षिणहस्ते तु पितरस्त्रय उच्यते(?)।

पितरस्तु समाख्याताः शृणु वैवस्वतं ततः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

पिता पितामही चैव (हश्चेव ?) प्रापितामह एव च ।

पितरस्तूयमानास्तु तेषां वै लक्षणं शृणु ॥

सुदृढा पीतक (व ?) णीस्तु छत्रदण्डधरास्तथा ।

शुक्कवंद्धैः परिच्छनाः कीर्तिताः पितरस्त्रयः ॥

(सुप्रभेदागमे अष्टचत्वारिंशत्तमपटले ॥)

पितरः पीतवणीमा द्विमुजाः श्वेतवाससः ।

यज्ञसूत्रसमायुक्तास्सौम्यद्यवदनान्विताः ॥

फलके भद्रपीठे वा त्रयस्तु सहिताननाः(सनाः!) ।

(शिल्पराने पञ्चविशपटले ॥)

कुशपद्मविष्टरस्थाः पितरः पिण्डपात्रिणः ।

(विष्णुधर्मोत्तरे ॥)

सप्तर्षयः ।

ऋषयः पीतवणीस्तु नानावणीन्वताम्बराः ।

वृद्धाश्च द्विभुजारशान्ता जटामकुटमण्डिताः ॥

चिबुका दृदयान्ताश्च उपवीतसमन्त्रिताः।

भस्मना च त्रिपुण्ड्रास्यास्स्थानका वासनास्तु वा ॥

दण्डं दक्षिणहस्ते तु छत्रं वामकरे धृतम् ।

छत्रदण्डं विना वापि सन्यं वै ज्ञानमुद्रिका ।।

धामजानूपरिन्यस्तवामहस्तसमन्विताः ।

मनुस्वगस्त्य इत्युक्तो वसिष्ठो गौतमस्तथा ॥

अङ्गिरास्स्याद्विश्वामित्रः भरद्वाज इति स्मृताः ।

एते वै सप्त ऋषयः कीर्त्तिताश्च विशेषतः ॥

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)

मृगुश्चैव वसिष्ठश्च पुळस्यः पुळहः कातुः । कारयपः कौशिकश्चैव अङ्गिरा मुनयस्विमे ॥ सुवस्कळा जटायुक्तास्सुमुखा दंशहस्तकाः ।

कट्या च मण्डिताकाराश्शुक्कवस्त्रधराश्शुमाः ॥

पिङ्गळाखे सुनेत्राश्च पत्नयस्सप्त कीर्तिताः ।

(सुप्रभेदागमे अष्टाचत्वारिशत्तमपटळे ॥)

अगस्यश्च पुळस्यश्च विश्वामित्रः पराशरः । जमदग्निश्च वाल्मीकी सनत्कुमारश्च सप्त च ॥ शुक्कवस्त्रधरास्सर्वे शुक्कयज्ञोपवीतकाः । शुक्कवस्त्रोत्तरीयाश्च जटावल्कळसंयुताः ॥

कमण्डलक्षहस्ताश्च दीर्घरमश्रुसमन्विताः । ऋषीणामाकृतिः प्रोक्ता अश्विन्याकृतिरुच्यते ॥

(पूर्वकारणागमे त्रयोदशपटछे॥)

कौशिकः।

अगस्यवत्कौशिकं च स्थापयेत्स्थापकोत्तमः।

भृगः।

मृगुः शुक्रनिभश्शान्तश्शुक्रवस्रघरस्तथा । करण्डमकुटोपेतो हस्तद्वयसमन्वितः ॥

भभयवरदोपेतस्सर्वाभरणभूषितः । स्थानकं वासनं वापि पद्मपीठे मृगुश्छिचः ॥

मरुद्रणाः ।

मरुद्रणा धूम्रवर्णा द्विमुजात्यन्तसुन्दराः ।

केशभारसमायुक्तास्सर्वीभरणभूषिताः॥

दुकूळवसनास्सर्वे नानापुष्पैरळङ्कृताः ।

धभयवरदोपेता टङ्कशूलसमन्विताः॥

स्थानकाः पद्मपीठे तु ग्रुक्टवस्त्रधरारग्राभाः।

(अंशुमद्भेदागमे एकोनपञ्चाशपटले ॥)





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